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Camille Erlanger

Mus.  
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St. Julien  
l'Hospitalier



Paul Dupont, Éditeur, Paris.

De illis D. Philippi



De illis D. Philippi

De illis D. Philippi



# Saint Julien

## l'Hospitalier

LÉGENDE DRAMATIQUE EN TROIS ACTES ET SEPT TABLEAUX

*Exécutée pour la première fois au Conservatoire national de musique*

*et de déclamation le 26 Avril 1894*

L'Orchestre sous la direction de M. TAFFANEL. — Les Chœurs sous la direction de M. G. MARTY

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### PERSONNAGES

Julien.

Le Châtelain.

L'Ermite.

Le Bohême.

Le Lépreux.

Le Christ.

Le Nain.

Un Varlet.

La Mère de Julien.

La Princesse d'Occitanie.

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# INDEX

## ACTE PREMIER

### L'Enfance.

#### PREMIER TABLEAU : Le Festin du Baptême.

##### SCÈNE I

*Le Châtelain. — Les Convives. — Les Serviteurs. — Les Ballerins et les Ballerines.*

Ah ! . . . . .	5
LES CONVIVES. Trois jours et quatre nuits ! . . . . .	8
LES BALLERINES. La la la... . . . . .	11
LE CHATELAIN. Un fils m'est né . . . . .	35
LES CONVIVES. Et gloire aux bons seigneurs . . . . .	36
LE CHATELAIN. Ça donc qu'on mange, amis. . . . .	40
LES SERVITEURS. Les écuelles d'argent. . . . .	41
LE CHATELAIN. Pour les nouveaux venus. . . . .	42
LES CONVIVES. Oui, chacun doit avoir vidrecome. . . . .	45
LES SERVITEURS. Voici les oliphants. . . . .	48
LES SERVANTES. Voici pour les porte-flambeaux . . . . .	52
LES CONVIVES. Un nouvel orient . . . . .	53
LE CHATELAIN. Silence ! . . . . .	59

##### SCÈNE II

*Les mêmes. — Le Nain.*

Divertissement du Nain. . . . .	61
CHANSON DU NAIN	
LES CONVIVES. Il va chanter . . . . .	69
LE NAIN. Din, din, din, din . . . . .	70
LE CHŒUR. Din, din, le petit Nain . . . . .	81

#### DEUXIÈME TABLEAU : La Chambre de l'accouchée.

Prélude-Orchestre . . . . .	87
-----------------------------	----

##### SCÈNE I

La mère de Julien . . . . .	91
Musique de fête dans la coulisse . . . . .	92

LA MÈRE DE JULIEN.	
Ah ! le doux calme . . . . .	95
LES CONVIVES, <i>dans la coulisse.</i>	
Ah . . . . .	101
Orchestre. . . . .	108
LA MÈRE DE JULIEN.	
Sous ce rayon de lune . . . . .	109
Chœurs invisibles . . . . .	110

## SCÈNE II

### APPARITION

*La mère de Julien. — L'Ermite.*

L'ERMITE.	
O mère, réjouis-toi . . . . .	113
LA MÈRE DE JULIEN.	
Disparu ! . . . . .	119

## SCÈNE III

CHŒUR DES ANGES.	
Empressons-nous. . . . .	121
Alleluia. . . . .	144

## TROISIÈME TABLEAU : Le Bohême.

Prélude-Marche des Bohémiens. . . . .	152
LES BOHÉMIENS.	
Les Bohémiens qui passent. . . . .	154

## SCÈNE I

*Le père de Julien. — Les Convives.*

LE PÈRE DE JULIEN.	
Adieu, nobles voisins. . . . .	168

## SCÈNE II

*Le père de Julien — Le Bohême.*

LE PÈRE DE JULIEN.	
Tiens, un bohême. . . . .	170
LE BOHÈME.	
Ah ! Ah ! Ton fils. . . . .	173
LE PÈRE DE JULIEN.	
Holà ! Bonhomme. . . . .	175
LES BOHÉMIENS.	
Les Bohémiens qui passent. . . . .	179

## ACTE II

### Les Crimes.

## QUATRIÈME TABLEAU : La Chasse fantastique.

Prélude-Orchestre . . . . .	182
-----------------------------	-----

## SCÈNE I

<i>Julien seul.</i> . . . . .	226
JULIEN.	
La nuit vient. . . . .	227

ÉCHO.	
Tué ! tué ! . . . . .	230
LES VOIX DE LA CONSCIENCE.	
Les choses justicières . . . . .	242
JULIEN.	
Oh ! fuir le remords . . . . .	250
UNE VOIX DE SOPRANO.	
Combien tu regretteras . . . . .	250
JULIEN.	
La chasse fantastique à partir de cette heure . . . . .	252
LES VOIX DE LA CONSCIENCE.	
Le grand cerf t'a maudit . . . . .	254
Quand le faon tacheté . . . . .	257
Maudit ! Maudit !.. . . .	261

#### CINQUIÈME TABLEAU : La Princesse d'Occitanie.

Prélude-Orchestre . . . . .	264
-----------------------------	-----

#### SCÈNE I

*Julien. — La Princesse.*

CHŒUR DE JEUNES FILLES	
C'est l'heure d'aller aux fontaines. . . . .	265
LA PRINCESSE.	
Avant que votre main bénie. . . . .	271
Ah ! mon cher prince . . . . .	274
JULIEN.	
En ce palais où sur les fleurs. . . . .	276
LA PRINCESSE.	
Mon cher Seigneur, votre douleur. . . . .	279
JULIEN.	
Comme la brise, les grands lis. . . . .	282
LES JEUNES FILLES.	
Écoutez rentrer la palombe. . . . .	285
JULIEN.	
Mais non ! il m'appelle . . . . .	292
J'ai fui, du vieux manoir . . . . .	293
LA PRINCESSE.	
Quoi, vous si bon. . . . .	294
Je prétends que vous écoutiez votre dame. . . . .	296

#### SIXIÈME TABLEAU : Le Meurtre.

Interlude-Orchestre. . . . .	301
------------------------------	-----

#### SCÈNE I

*La Princesse. — La Vieille. — Le Vieux. — Le Varlet.*

LE VARLET.	
Deux vieilles gens . . . . .	302
LE VIEUX.	
Las ? Excusez la pauvre mine . . . . .	303
LA VIEILLE.	
Nous allons partout . . . . .	304
LA VIEILLE. — LE VIEUX.	
Si par notre enfant. . . . .	308
LA PRINCESSE.	
Leur fils aimé . . . . .	311

#### SCÈNE II

*Les Vieillards. — Julien.*

Orchestre . . . . .	313
---------------------	-----

JULIEN.	
La folie ou la fatalité. . . . .	317
Elle dort. . . . .	323
Jésus! . . . . .	325

### SCÈNE III

*Les mêmes. — La Princesse.*

LA PRINCESSE.	
Julien! que fais-tu ? . . . . .	329
UNE VOIX.	
Ah! . . . . .	330
JULIEN.	
Maintenant, c'est l'éternité . . . . .	331

## ACTE III

### Le Martyr.

#### SEPTIÈME TABLEAU : Le Fleuve.

Prélude-Orchestre . . . . .	386
-----------------------------	-----

### SCÈNE I

*Le passeur. — L'inconnu.*

L'INCONNU.	
Hardi! sus au courant . . . . .	347

### SCÈNE II

*La cabane du passeur.*

L'INCONNU.	
Enfin, tu m'as sauvé . . . . .	362
Orchestre . . . . .	374

### SCÈNE III

*Les mêmes. — Chœurs célestes.*

LE LÉPREUX.	
Julien . . . . .	376
CHŒURS INVISIBLES.	
Un juste vient à Dieu. . . . .	378
JULIEN.	
Ah! quelle ardeur divine. . . . .	380
La nuit n'est plus noire. . . . .	387
CHŒURS,	
Christus, Christus . . . . .	392
LE CHRIST.	
Pélerin d'Emmaüs . . . . .	398

## APOTHÉOSE

### Le Ciel.

CHŒUR D'ANGES.	
Empressons-nous. . . . .	399
Alleluia. . . . .	413

# S<sup>T</sup> JULIEN L'HOSPITALIER

Légende dramatique en 3 Actes et 7 Tableaux

d'après le Conte de GUSTAVE FLAUBERT

Poème de

**MARCEL LUGUET**

Musique de

**CAMILLE ERLANGER**

1<sup>er</sup> ACTE

**L'ENFANCE**

1<sup>er</sup> TABLEAU

**LE FESTIN DU BAPTÊME**

*Une salle immense d'un château moyen-âge. — Illumination éblouissante. La foule des invités va toujours grossissant. — Dans le fond un orchestre de harpes, flûtes et tambourins fait danser des Ballerins et des Ballerines.*

## SCÈNE I

Le CHÂTELAINE — Dames et Seigneurs — Ballerins et Ballerines — Serviteurs et Servantes

Le CHATELAIN.

1<sup>rs</sup> et 2<sup>ds</sup> SOPRANI.

CONTRALTI.

1<sup>rs</sup> et 2<sup>ds</sup> TÉNORS.

1<sup>rs</sup> et 2<sup>es</sup> BASSES.

**PIANO.**

*Vigoroso giocoso.*

*ff*

*tr*

7

First system of musical notation. The treble staff begins with a complex chordal figure, followed by a melodic line with a trill (tr) and a fermata. The bass staff features a steady eighth-note accompaniment. Dynamics include *f* and *ff*.

Second system of musical notation. The treble staff contains a trill (tr) and a melodic line. The bass staff continues the eighth-note accompaniment. Dynamics include *ff*.

Third system of musical notation. The treble staff features a melodic line with a trill (tr) and a fermata. The bass staff continues the eighth-note accompaniment. Dynamics include *ff*.

Fourth system of musical notation. The treble staff features a melodic line with a trill (tr) and a fermata. The bass staff continues the eighth-note accompaniment. Dynamics include *ff*.

Fifth system of musical notation. The treble staff features a melodic line with a trill (tr) and a fermata. The bass staff continues the eighth-note accompaniment. Dynamics include *ff*.

First system of musical notation. The treble staff begins with a melodic line marked *tr* (trill) and a fermata. The bass staff features a series of chords and a dynamic marking of *ff* (fortissimo). The system concludes with a double bar line.

Second system of musical notation. Both staves contain complex chordal textures with many beamed notes. The system ends with a double bar line.

Third system of musical notation. The music continues with dense chordal patterns and some melodic fragments. The system ends with a double bar line.

Fourth system of musical notation. This system features more active melodic lines in both staves, with some slurs and ties. The system ends with a double bar line.

Fifth system of musical notation. The system begins with a dynamic marking of *ff*. It contains several measures with complex rhythmic and harmonic structures, including triplets and slurs. The system ends with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes various note values, rests, and dynamic markings such as *p* and *f*.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes various note values, rests, and dynamic markings such as *p subito.* and *f*. The system is marked with a **2 Fl.** (2 Flutes) and includes a *les 2 Ped.* (less 2 Pedals) instruction.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes various note values, rests, and dynamic markings such as *f*. The system is marked with a **3** (3) and includes a *les 2 Ped.* (less 2 Pedals) instruction.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes various note values, rests, and dynamic markings such as *f*. The system is marked with a **3** (3) and includes a *les 2 Ped.* (less 2 Pedals) instruction.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music includes various note values, rests, and dynamic markings such as *f*. The system is marked with a **8** (8) and includes a *les 2 Ped.* (less 2 Pedals) instruction.

The first system of the piano accompaniment consists of three measures. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a complex texture with many beamed sixteenth and thirty-second notes, creating a rapid, flowing accompaniment. The first measure has a fermata over the final note. The second measure contains a triplet of eighth notes in the right hand. The third measure also features a triplet of eighth notes in the right hand. The bass line is more rhythmic, with groups of beamed eighth notes.

## LES CONVIVES.

SOP.

Ah! la la la la la gais les re -

CONTR.

Ah! la la la la la gais les re -

TEN.

Ah! la la la la la gais les re -

BASSES.

Ah! la la la la la

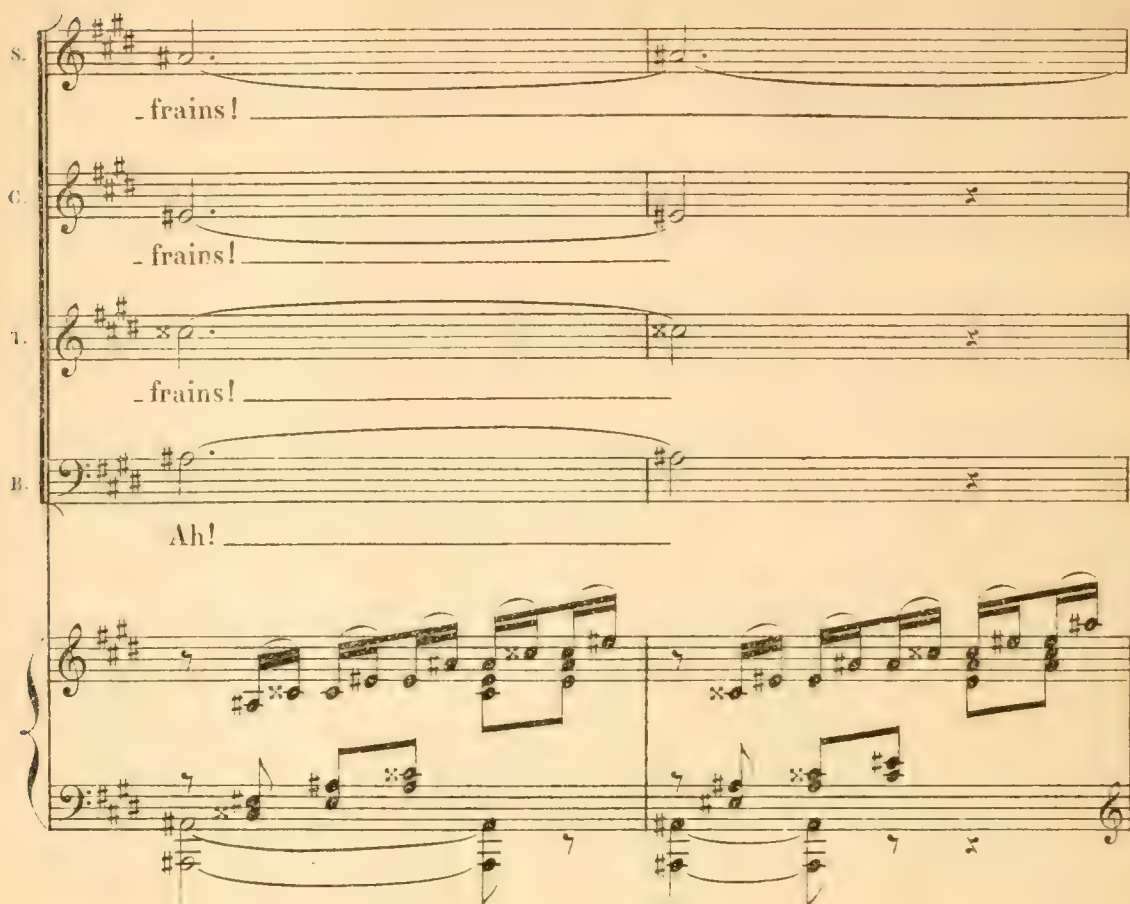
The second system of the piano accompaniment also consists of three measures in the same key and time signature. It continues the rapid, flowing texture with beamed sixteenth and thirty-second notes. The first measure begins with a forte (f) dynamic marking. The right hand continues with beamed sixteenth notes, while the left hand has groups of beamed eighth notes. The system concludes with a final chord in the right hand.

S. *\_frains!*

C. *\_frains!*

T. *\_frains!*

B. *Ah!*



S.

C.

T.

B.

*f* *appassionato.*





First system of musical notation. The treble staff features a series of sixteenth-note runs, with fingerings 6, 7, 6, and 7 indicated above the notes. The bass staff begins with a forte (*f*) dynamic and contains triplet markings (3) under the notes.



Second system of musical notation. The treble staff continues with sixteenth-note runs, including fingerings 8 and 9. The bass staff features triplet markings (3) under the notes.



Third system of musical notation. The treble staff begins with a fortissimo (*ff*) dynamic and contains triplet markings (3). The bass staff also features triplet markings (3).



Fourth system of musical notation. The treble staff contains triplet markings (3). The bass staff features triplet markings (3).



Fifth system of musical notation. The treble staff contains triplet markings (3). The bass staff begins with a fortissimo (*ff*) dynamic and features triplet markings (3).

3

*ff*

Trompettes.

3 3 3 3

tr

12

LES CONVIVES.

TÉNORS.

Trois jours et — qua-tre nuits Qu'au son des

1<sup>res</sup> BASSES.

Trois jours et — qua-tre nuits Qu'au son des

2<sup>es</sup> BASSES.

Trois jours et qua-tre nuits —

*m.g.*

1 har - pes et des tambou-rins, —  
 1<sup>re</sup> B. har - pes et des tambou-rins, —  
 2<sup>es</sup> B. har - pes et des  
 Qu'au son des har - pes et des

7 Ou - bli - ant cha-cun nos en -  
 1<sup>re</sup> B. Ou-bli-ant cha-cun nos en -  
 2<sup>es</sup> B. tam - bou - rins, —  
 Ou - bli - ant cha-cun nos en -

1 - nuis Nous fes-ti - nons!  
 1<sup>re</sup> B. - nuis Nous festinons!  
 2<sup>es</sup> B. Ou - bli-ant nos ennuis Nous festinons, nous fes-ti -  
 Ou - bli-ant nos ennuis Nous festinons, nous fes-ti -

*4*

T. *2/4* *4/4*  
Nous fes - ti - nons!

1<sup>re</sup> B. *2/4* *4/4*  
Nous fes - ti - nons!

2<sup>es</sup> B. (Rires)  
- nons, nous fes - ti - nons! — *mf* Ah! ah! ah! ah!

*f* *M.G.* *mf*

1<sup>er</sup> TÉN. (Rires) *mf* Ah! ah! ah! ah! ah! Gais les re -

2<sup>es</sup> TÉN. (Rires) *mf* Ah! ah! ah! ah! ah! Gais les refrains! Gais les re -

1<sup>re</sup> B. (Rires) *mf* Ah! ah! ah! ah! ah! Gais les re - frains! — Gais les refrains!

2<sup>es</sup> B. *mf* Ah! Gais les re - frains! — Gais les refrains!

1<sup>re</sup> S.  
1. - frains, gais les refrains! \_\_\_\_\_

2<sup>e</sup> S.  
1. - frains, gais les re - frains!

1<sup>re</sup> B.  
Gais les refrains! Gais les re - frains!

2<sup>e</sup> B.  
Gais les refrains! Gais les re - frains!

Un peu moins vite.

1<sup>re</sup> SOP. *p*  
La la la la \_\_\_\_\_ la la la la

2<sup>e</sup> SOP. *p*  
La la la la \_\_\_\_\_ la la la la

1<sup>re</sup> CONTR. *p*  
Ah! \_\_\_\_\_ la la la la

2<sup>e</sup> CONTR.  
\_\_\_\_\_

Un peu moins vite

*p*

1<sup>re</sup> S. la

2<sup>de</sup> S. la Ah!

1<sup>re</sup> C. la Ah!

2<sup>de</sup> C. Ah!

*p*

1<sup>re</sup> S. Ah!

2<sup>de</sup> S.

1<sup>re</sup> C.

2<sup>de</sup> C.

1<sup>re</sup> TEN.

2<sup>de</sup> TEN.

1<sup>re</sup> BASSES.

2<sup>de</sup> BASSES.

1<sup>re</sup> Tempo.

(Rires) *f*

Ah! ah! ah! ah!

1<sup>re</sup> Tempo.

*f*

(Rires)

1<sup>re</sup> T. Ah! ah! ah! ah! ah! Gais les re -

2<sup>de</sup> T. (Rires) *f* Ah! ah! ah! ah! ah! Gais les re - frains gais les re -

1<sup>re</sup> B. (Rires) *f* Ah! ah! ah! ah! ah! Gais les re - frains!

2<sup>de</sup> B. ah! Gais les re - frains!

1<sup>re</sup> T. *f* - frains! Gais les re - frains! —

2<sup>de</sup> T. *f* - frains! Gais les re - frains! —

1<sup>re</sup> B. *f* Gais les refrains! Gais les re - frains, gais les refrains! —

2<sup>de</sup> B. *f* Gais les refrains! Gais les re - frains! —

## Un peu plus lent.

1<sup>re</sup> SOP.*p*

La la la la

la la la la

2<sup>de</sup> SOP.*p*

La la la la

la la la la

1<sup>re</sup> CONTR.*p*

Ah!

la la la la

2<sup>de</sup> CONTR.*p*

Ah!

la la la la

## Un peu plus lent.

*p*

1<sup>re</sup> S.  
la la la la la

2<sup>de</sup> S.  
la la la la la Ah

1<sup>re</sup> C.  
la la la la la Ah

2<sup>de</sup> C.  
la la la la la Ah

*mp*

*p*

1<sup>re</sup> S. Ah!

2<sup>de</sup> S.

1<sup>re</sup> C.

2<sup>de</sup> C.

*mf* 3 3 3 3

1<sup>re</sup> S. *un poco rit.* 5 1<sup>o</sup> Tempo. *ff* Ah!

2<sup>de</sup> S. *ff* Ah!

1<sup>re</sup> C. *ff* Ah!

2<sup>de</sup> C. *f* Gais les re - - - frains!

TÉNORS. *ff* Gais les re - - - frains!

BASSES. *ff* Gais les re - - - frains!

Gais les re - - - frains!

1<sup>re</sup> S. *tr* *un poco rit.* 6 7 8 1<sup>o</sup> Tempo. *ff*

2<sup>de</sup> S.

1<sup>re</sup> C.

2<sup>de</sup> C.

TÉNORS.

BASSES.

S.

C. Au son des

T. Trois jours et qua-tre nuits

B. Trois jours et qua-tre

*meno f*

S.

C. har - pes et des tambou -

T.

B. nuits

S.

C.

T.

B.

rins

*meno f*

Ou bli

Au son des har - pes et des tam - bou

*meno f*

## CONTRALTI.

*mf*

Nous fes - ti -

## TENORS.

-ant chacun nos en - nuis Nous fes - ti - nons!

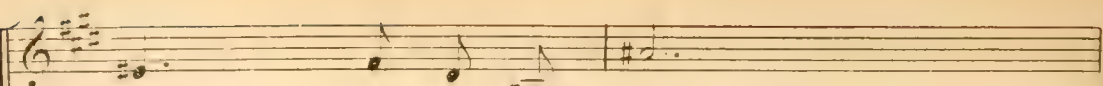
1<sup>res</sup> BASSES.

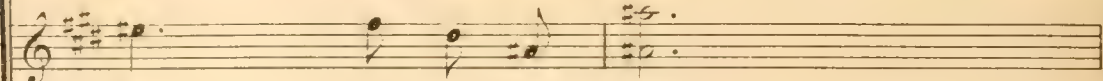
-rins Nous fes - ti - nons! Nous fes - ti - nons!

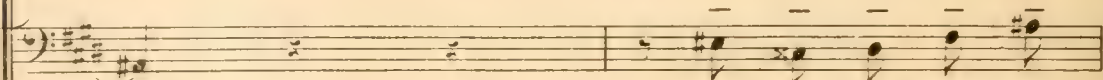
2<sup>es</sup> BASSES.


-rins Nous fes - ti - nons! Nous fes - ti - nons!


*p*

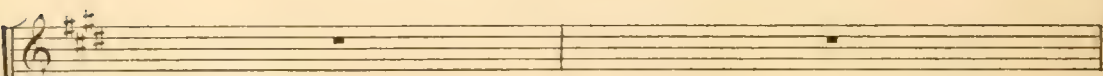
C.    
 \_nons! Nous fes - ti - nons!

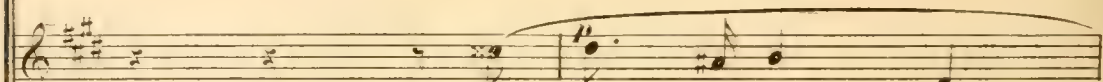
T.    
 Nous \_\_\_\_\_ fes - ti - nons!

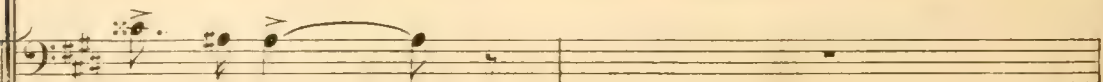
1<sup>re</sup> B.    
 Gais les re - frains, gais


2<sup>es</sup> B.    
 Gais les re - frains, gais les - refrains!


   
 8 3 3 3

G.    
 \_\_\_\_\_

T.    
 Du soir jusqu'au ma -

1<sup>re</sup> B.    
 les refrains! \_\_\_\_\_

2<sup>es</sup> B.    
 Gais les re - frains, gais les refrains! \_\_\_\_\_

   
 3 3 p

C.  
T.  
1<sup>re</sup> B.  
2<sup>e</sup> B.

\_fin Du clair — ma — tin jus — qu'au re — tour du

*p* Gais les re —

1<sup>re</sup> SOPRANI.  
2<sup>de</sup> SOPRANI.  
CONTRAULT.  
TÉNORS.  
1<sup>re</sup> BASSES.  
2<sup>de</sup> BASSES.

*dolce.*  
*pp*  
*ppp*

Nous en — guir — lan — dons le festin  
Nous en — guir — lan — dons le — fes.  
\_frains.  
Ah! au son des har — pes

1<sup>re</sup> S. Nous en - guir - lan -

2<sup>de</sup> S. de — fleurs d'a - ve - nir et d'es - poir — Nous

C. - tin de fleurs d'a - ve - nir

1. Au son des har - pes, des tam - bou -

2<sup>es</sup> B. Au son des

1<sup>re</sup> S. - dons le fes - tin de — fleurs d'a - ve - nir et d'es - poir!

2<sup>de</sup> S. en - guir - lan - dons le fes - tin de fleurs d'a - ve -

C.

T. - rins

1<sup>re</sup> et 2<sup>es</sup> BASSES. Gais les re -

1<sup>re</sup> B. har - pes Gais les re -

6

1<sup>re</sup> S. *f* Gais les refrains! \_\_\_\_\_ Au son des har - pes des

2<sup>de</sup> S. *f* nir! \_\_\_\_\_ Au son des har - pes des

C. *f* Gais les re-frains! \_\_\_\_\_ Au son des har - pes des

T. \_\_\_\_\_ Au son des har - pes des

B. \_\_\_\_\_ Au son des har - pes des

frains! \_\_\_\_\_

frains!

1<sup>ers</sup> et 2<sup>ds</sup> SOP. tam - bou-rins. \_\_\_\_\_

C. tam - bou-rins. \_\_\_\_\_

T. tam - bou-rins. \_\_\_\_\_

1<sup>re</sup> B. Au son des har - pes des tam - bourins. \_\_\_\_\_

2<sup>es</sup> BASSES. Au son des har - pes des tam-bou-

*f*

S. Nous fes - ti - nons, nous fes - ti - nons! Nous

C. Nous fes - ti - nons, nous fes - ti - nons! Nous

T. Nous fes - ti - nons, nous fes - ti - nons!

1<sup>re</sup> B. Tra la la la la la la la la la la la la la la

2<sup>e</sup> B. rins la la la la la la la la la la la la la la

8-

S. fes - ti - nons, nous fes - ti - nons!

C. fes - ti - nons, nous fes - ti - nons!

T. Tra la la la la la la la la la la

1<sup>re</sup> B. la la la la la la la la la la

2<sup>e</sup> B. la la la la la la la la la la

*dim.*

SOPRANI.

*dolce.*

Du soir jus - qu'au ma -

CONTRALTI.

TEXORS.

BASSES.

*p*

*m.g.*

S.

tin

Du clair ma - tin

jus - qu'au re - tour du

C.

T.

B.

S. *soir* ——— Nous fes - ti -

C. ——— Nous fes - ti -

B. ——— Nous fes - ti -

Tra la la la la la la la la la la la la

*ff*

S. — nous, nous fes - ti - nons! Nous fes - ti - nons, nous fes - ti -

C. — nous, nous fes - ti - nons! Nous fes - ti - nons, nous fes - ti -

T. — nous, nous fes - ti - nons! Tra la la la la la la la la

1<sup>re</sup> BASSES.

la ——— la la la la la la la la la la la la

2<sup>e</sup> BASSES.

la ——— la la la la la

S. *... nous! Au son des*  
 C. *... nous!*  
 T. *la! Au*  
 LES BASSES  
*la!*

Musical score for "Les Basses" from "Les Femmes de Caen". The score is for Soprano (S.), Contralto (C.), Tenor (T.), and Basses (B.). It features vocal lines with lyrics and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes a large section with a grand staff (treble and bass clef) for the piano accompaniment, featuring arpeggiated chords and a melodic line. The lyrics are in French: "nous! Au son des nous! la! Au les basses la!".

S. har - pes Au son des har - pes des

A.

T. son des har - pes Au son des

B.

C.

S. *tam - bourins* *f* *gais les refrains!*

C. *f* *gais les refrains!*

T. *har - - pes des tam - bou - rins*

B.

S. *gais les re - frains!*

C. *gais les re - frains!* *gais les re -*

T.

B.

The musical score is written for four voices and piano. The vocal parts are Soprano (S.), Contralto (C.), Tenor (T.), and Bass (B.). The piano accompaniment is shown in two systems, each with a grand staff (treble and bass clef). The lyrics are in French. The score includes various musical notations such as triplets, sextuplets, and dynamic markings like *f* (forte).

S. *gaïles refrains*

C. *frains*

T.

B.


S.

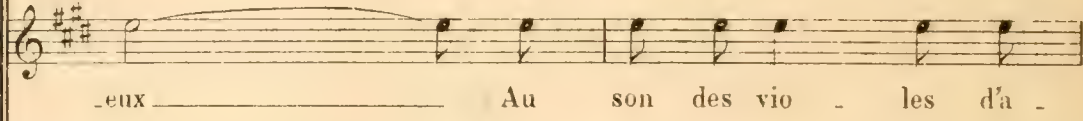
C.

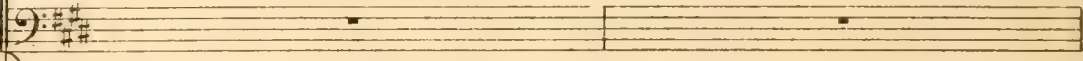
T. *Cha-que jour cha-que nuit les é-cla-tantes ges - tes des aï -*


B.


S. 

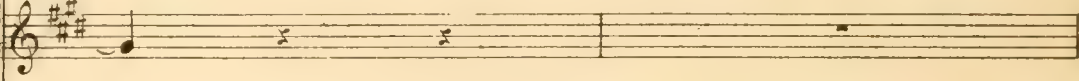
C. 
 Au son des har - pes


T. 
 eux Au son des vio - les d'a

B. 



S. 
 gais les re - frains gais les re

C. 

T. 
 mour S'ex - al - tent dans nos chants joy

*1<sup>res</sup> BASSES.*


 gais les re - frains gais les re



S. *\_frains!*

C.

T. *\_eux!*

1<sup>re</sup> B. *\_frains* *gais les re - frains gais*

2<sup>de</sup> B. *gais les re - frains gais les refrains*

8- *gais les re - frains gais les refrains*

S.

C.

T. *gais les refrains!*

1<sup>re</sup> B. *les refrains!*

2<sup>de</sup> B. *gais les refrains!*

[illegible]

1<sup>o</sup> Tempo.

S. *ff* Trois jours et qua\_tre

C. *ff* la Trois jours et qua\_tre

T. *ff* Trois jours et qua\_tre

B. *ff* Trois jours et qua\_tre

*tr* *ff* 1<sup>o</sup> Tempo.

S. nuits qu'au son des har\_ \_ pes

C. nuits qu'au son des har\_ \_ pes

T. nuits qu'au son des har\_ \_ pes

B. nuits qu'au son des har\_ \_ pes

8 *tr*

S. et des tam\_bourins \_\_\_\_\_ Ou - bli - ant cha\_cun nos en -

C. et des tam\_bourins \_\_\_\_\_ Ou - bli - ant cha\_cun nos en -

T. et des tam\_bourins \_\_\_\_\_ Ou - bli - ant cha\_cun nos en -

B. \_pes des tam\_bourins \_\_\_\_\_ Ou - bli - ant cha\_cun nos en -

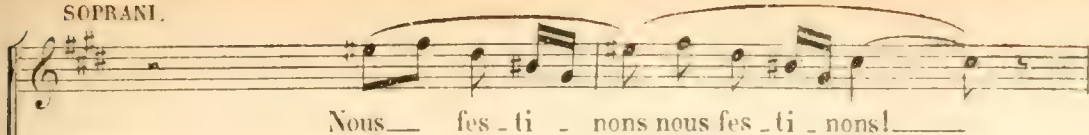
S. \_nuis au son des har - pes au son des tam\_bourins

C. \_nuis au son des har - pes au son des tam\_bourins

T. \_nuis au son des har - pes au son des tam\_bou -

B. \_nuis au son des har - - - pes

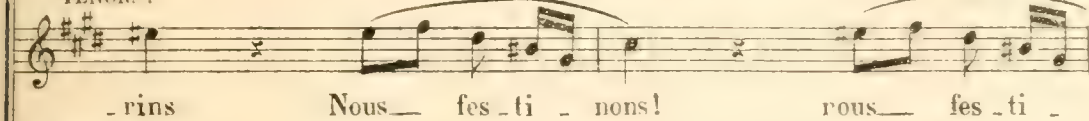
## SOPRANI.



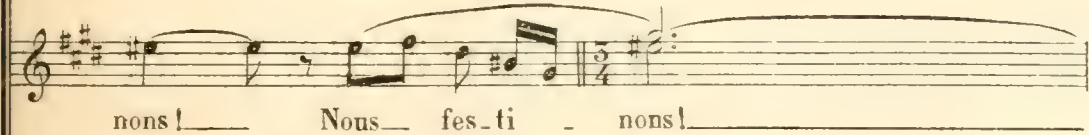
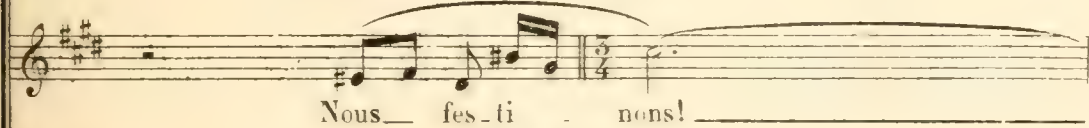
## CONTRALTI.



## TÉNORS.



## BASSES.

*poco rit*

8-



S. C. T. B.

9

9

*ff*

Stesso Tempo.

*f*

3

Andantino.

*rit.*

*p*

3

## Le CHÂTELAINE (Père de JULIEN)

Un fils m'est né,

Je veux qu'on l'ai me, Qu'on le fè

te en ce lieu Gloire à Dieu!

Gloire au Seigneur!

The musical score is written for a voice and piano. It consists of four systems of music. Each system has a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The first system shows the vocal line with the lyrics 'Un fils m'est né,'. The second system shows the vocal line with the lyrics 'Je veux qu'on l'ai me, Qu'on le fè'. The third system shows the vocal line with the lyrics 'te en ce lieu Gloire à Dieu!'. The fourth system shows the vocal line with the lyrics 'Gloire au Seigneur!'. The piano accompaniment features various musical notations, including chords, arpeggios, and triplets. The score is printed on aged paper with some visible wear and tear.

le P.  
de J.

Joie à vous tous — en cet - te fê - te de bap -

*f*

3

## 10

le P.  
de J.

- té - me!

LES CONVIVÉS.  
SOPRANI.

CONTRALTI.

*mp*

Gloire aux bons sei -

TÉNORS.

BASSES.

*mp*

Et gloire aux bons sei -

*mf*

1<sup>re</sup> SOPRANI. *mf* Gloire aux bons sei - gneurs

2<sup>de</sup> SOPRANI. Gloire aux bons sei - gneurs aux no - bles é

C. *mf* Gloire aux bons sei - gneurs

1<sup>re</sup> TENORS. *mf* Gloire aux bons sei - gneurs!

2<sup>de</sup> TENORS. *mf* Gloire aux bons sei - gneurs!

B. *mf* - gneurs Et gloire aux bons sei - gneurs!

1<sup>re</sup> S. *f* gloire aux bons sei - gneurs!

2<sup>de</sup> S. *f* - pour gloire aux bons sei - gneurs!

C. *f* - gneurs gloire aux bons sei - gneurs!

1<sup>re</sup> T. *f* gloire aux bons seigneurs gloire et *mp* paix aux no - bles é -

2<sup>de</sup> T. *f* gloire aux bons seigneurs gloire et *mp* paix aux no - bles é -

B. *f* gloire au bons sei - gneurs *mp* paix aux no - bles é -

1<sup>rs</sup> et 2<sup>ds</sup> SOPRANI.*pp*Paix aux no - bles é - poux  
CONTRALTI.

aux no - bles é - poux paix et

Paix aux no - bles é - poux paix aux no - bles é - poux paix et

1<sup>rs</sup> et 2<sup>ds</sup> TÉNORS

BASSES.

- poux aux no - bles é - poux

aux no - bles é - poux paix et

- poux

Paix

aux no - bles é - poux paix et

*pp**un poco allarg.*

gloire — aux bons sei - gneurs! —

*ff* gloire aux bons sei -

gloire aux bons sei - gneurs! —

*ff* gloire aux bons sei -

gloire — aux bons sei - gneurs! —

*ff* gloire aux bons sei -1<sup>rs</sup> BASSES.

gloire aux bons sei - gneurs! —

*ff* gloire aux bons sei -2<sup>es</sup> BASSES.

Gloire aux bons sei -

8.

*poco rit.**un poco allarg.*

*pressez un peu.***Tempo.**

-gneurs!

Qui nous ont con - viés

-gneurs!

Qui nous ont con - viés

-gneurs!

Qui nous ont con - viés

-gneurs!

Qui nous ont con - viés

-gneurs!

Qui nous ont con - viés

8-

**Tempo.***animez un peu.*

à l'entour de ces ta - - - bles!

à l'entour de ces ta - - - bles!

à l'entour de ces ta - - - bles!

1<sup>es</sup> et 2<sup>es</sup> BASSES.

à l'entour de ces ta - - - bles!

*tr*

9

## 11

Le Père de JULIEN à volonté

Ça donc qu'on mange amis, compagnons et vassaux

Qu'à flots coulent ici — les boissons délectables!

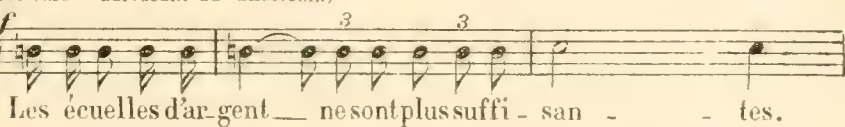
Les serviteurs circulent autour des tables emplissant les écuelles.

**Molto Moderato.**

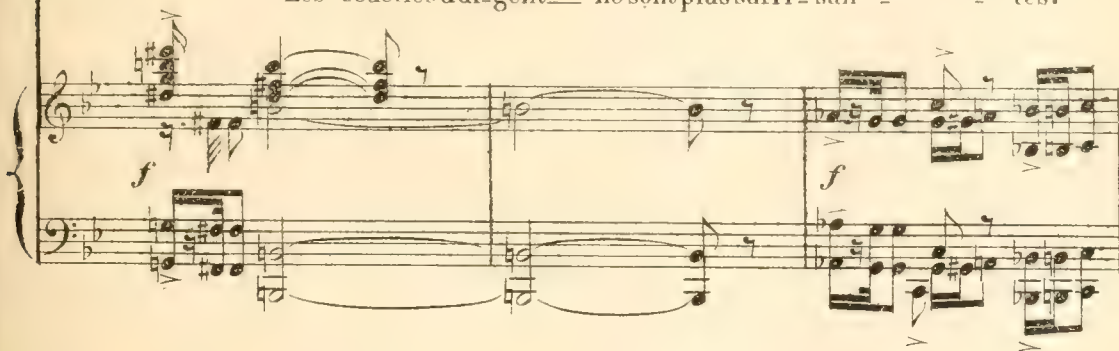
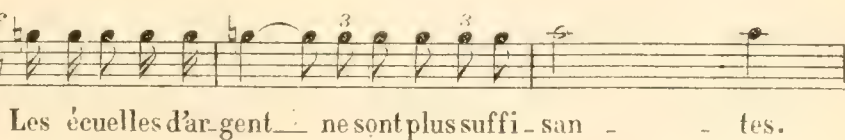
Les 2 Ped.



TÉNORS. (Les Serviteurs s'adressant au Châtelain)



BASSES.



Le Père de JULIEN.



1. P.  
de J.

- quer? Vos

**12**  
**Allegro.**

1. P.  
de J.

far - ces sont plai - san - tes

**Allegro.**

1. P.  
de J.

**Moderato.**

Pour les nouveaux ve - nus on

**Moderato.**

*pesant*

1. P.  
de J.

*rit.*

a d'autres vaisseaux;

*rall.*

*serrez un peu.*

**8- Moderato.**

Ils ne trouveront pas ces cou - pestrop pe-

8

- san - tes:

8

*pesant.*

### 15 Avec largesse.

*f*

Ap-portez sans re - tard tous mes

Un poco largo.

Un peu plus animé

grands o - li - phants, Les cas - ques en acier, les

*mf*

Trompettes.

Un peu plus animé

1. P.  
de J.

beau - mes de batail - le Les

le P.  
de J.

*poco allarg.*

cas - ques en acier, les beau - mes de ba - tail -

*poco allarg.*

*f*

le P.  
de J.

*rit un poco.* 1<sup>o</sup> Tempo.

- le, Car cha - cun doit a -

*rit* *p* 4<sup>o</sup> Tempo.

le P.  
de J.

- voir vi - dre - cò - me à sa tail -

P.  
J.

*rit.*

- le Quand on cé-lèbre ain - si les naissan -

8-  
*rit.*

P.  
le J.

**Più moderato.**

**14**

- ces d'en - fants!

SOPRANI.

Oui cha.

CONTRALTI.

Oui cha.

TÉNORS.

**14**

BASSES.

Oui cha.

**Più moderato.**

8-  
*mf*

S. *-cun* *chacun doit a - voir* *vi - dre -*

C. *-cun* *chacun doit a - voir* *vi - dre -*

T. *Oui chacun doit a - voir* *chacun doit a - voir* *vi - dre -*

B. *-cun* *chacun doit a - voir* *vi - dre -*

8

S. *-cô - me à sa tail - le* *Quand on célèbre ain-*

C. *-cô - me à sa tail - le* *Quand on célèbre ain-*

T. *-cô - me à sa tail - le* *Quand on célèbre ain-*

B. *-cô - me à sa tail - le* *Quand on célèbre ain-*

8

*f*

## Molto largo.

S. *si les naissan - ces d'en - fants!*

C. *si les naissan - ces d'en - fants!*

T. *si les naissan - ces d'en - fants!*

B. *si les naissan - ces d'en - fants!*

## Molto largo.

*ff très soutenu.*

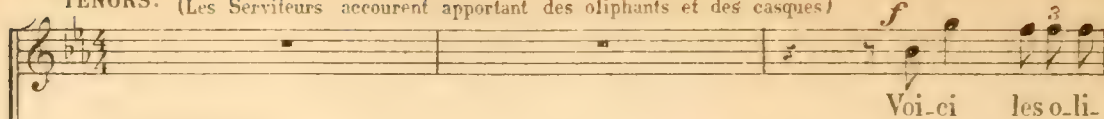
*rit.*

*rit.*

*rit.*

## 15

TÉNORS. (Les Serviteurs accourent apportant des oliphants et des casques)



LES SERVITEURS.

BASSES.

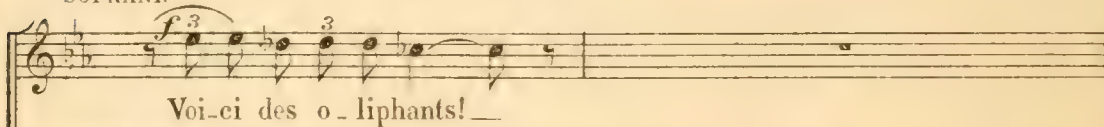


All! moderato.



LES CONVIVES

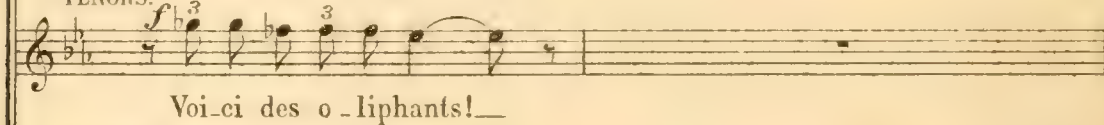
SOPRANI.



CONTRALTI.



TÉNORS.



BASSES.



LES SERVITEURS.



T. *Voici les cas-ques les plus beaux! —*

B. *cas-ques les plus beaux! —*

*f*

LES CONVIVES.  
SOPRANI.

*Voici les*

CONTRALTI.

*Voici les*

TÉNORS

BASSES.

Stesso tempo.

*ff*

S. cas - ques les plus beaux!

C. cas - ques les plus beaux!

T. Voi-ci les cas - ques les plus beaux!

B. Voi-ci les cas - ques les plus beaux!

TÉNORS. SERVITEURS. (s'adressant aux servantes)

*meno f*

Vous au-tres les ser -

BASSES.

*meno f*

Vous au-tres les ser -

T. -van - tes A - vant que ces lueurs ne de - viennent déce - van -

B. -van - tes A - vant que ces lueurs ne deviennent déce -

## LES CONVIVES.

*f* 3

Remplacez

T. *tes* dans ces porte-flambeaux Remplacez vite chaque cier -

B. - van - *tes* dans ces porte-flambeaux Remplacez vite chaque cier -

*sempre p*

T. vite cha-que cierge.

B. *f* 3 Remplacez vi-te cha-que cierge.

T. -ge.

B. -ge.

The musical score is for a piece titled 'LES CONVIVES.' It features vocal parts for Tenor (T.) and Bass (B.), and a piano accompaniment. The lyrics are in French. The score includes various musical notations such as dynamics (f, p), articulations (accents, slurs), and fingerings (3). The piano part has a section marked 'sempre p' (sempre piano). The vocal parts have lyrics that are partially obscured by the musical notation, but the words 'Remplacez vite chaque cierge' are clearly visible. The score is written in a key with two flats (B-flat and E-flat) and a common time signature (C).

## 16

1<sup>re</sup> SOPRANI. LES SERVANTES. (apportant les cires-vierges)

Voi - ci pour les por-te-flam-beaux mil - le

2<sup>de</sup> SOPRANI.

Voi - ci pour les por-te-flam-beaux mil - le

CONTRALTI.

Voi - ci pour les por-te-flam-beaux mil - le

li - vres de ci - re - vier - ge.

li - vres de ci - re - vier - ge.

li - vres de ci - re - vier - ge.

*cresc.*  
*f*  
*allargando.*

*ff*  
*fff allarg. molto.*

17

LES CONVIVÉS.

SOPRANI. *Largo.*

*ff* Un nou - vel o - ri - ent fe - ra pâ -

CONTRALTI.

*ff* Un nou - vel o - ri - ent fe - ra pâ -

TÉNORS.

Un nou - vel o - ri -

17

BASSES.

Un nou - vel o - ri -

*Largo.*

8-

*ff*

S. *lir en - cor Ces tor -*

C. *lir fe - ra pâ lir Ces tor - ches*

T. *ent fe - ra pâ - lir Ces tor - ches*

B.

S. *-ches qui flam - boi - ent Sur l'her - mi - ne des*

C. *qui flam - boi - ent Sur l'her - mi - ne des*

T. *qui flam - boi - ent Sur l'her - mi - ne des*

B. *Sur l'her - mi - ne des*

8-

S. *p* nap - - - pes Lors - qu'en l'honneur.

C. *p* nap - - - pes Lors - - qu'en l'hon

T. *p* nap - - - pes Lors - qu'en l'honneur

B. nap - - - pes

8-

S. *cresc.* du nouveau-né qui dort Lors - que ces - roy -

C. *cresc.* neur - du nouveau-né qui dort Ces roy -

T. *cresc.* du nou - veau - né qui dort Ces - roy -

B. *cresc.*

Lors - que

*crusc.* **ff**

S. *a - les a - ga - pes Ces roy -*

C. *a - les a - ga - pes Ces roy -*

T. *a - les a - ga - pes Ces roy -*

B. *Ces roy - a - les a - ga - pes Ces roy -*

*allargando.* **ff**

**fff** *Quasi largo.*

S. *a - les a - ga - pes s'achève - ront!*

C. *a - les a - ga - pes s'achève - ront!*

T. *a - les a - ga - pes s'achève - ront!*

B. *a - les a - ga - pes s'achève - ront!*

*fff allargando.* **fff** *Quasi largo.*

8<sup>a</sup> *bassa.*

18

S.

C.

T.

*ff*

Trois jours

B.

18

*Vigoroso giocoso.*

S.

Trois jours et quatre nuits Qu'au son des har - pes Qu'au

C.

Trois jours et quatre nuits Qu'au son des har - pes Qu'au

T.

et quatre nuits et quatre nuits Qu'au son des har - pes Qu'au

B.

Trois jours et quatre nuits Qu'au son des har - pes Qu'au

*Vigoroso giocoso.*

S. son des tam-bou-rins Ou - bli - ant cha-cun nos en -

C. son des tam-bou-rins Ou - bli - ant cha-cun nos en -

T. son des tam-bou-rins Ou - bli - ant cha-cun nos en -

B. son des tam-bou-rins Ou - bli - ant cha-cun nos en -

3

S. - nuis nous festi - nons nous - fes - ti -

C. - nuis nous festi - nons nous - fes - ti -

T. - nuis nous - fes - ti - nons

B. - nuis oubliant nos ennemis nous - fes - ti - nons

*poco rit.***Tempo.**

S. *nons nous festinons nous fes-ti - nons!*

C. *nons nous festinons nous fes-ti - nons!*

T. *nous fes-tinons nous fes-ti - nons!*

B. *nous fes-tinons nous fes-ti - nons!*

*poco rit.***Tempo.**

8

*fff*

# 19 Le Père de JULIEN.

Silen - ce

Si pourvoir nous at-taquions un peu

*mp*

le P.  
de J.

— Ces pâtés aus-si ronds que la pan-se des-rei-tres?

*f*

le P.  
de J.

Les serviteurs apportent un énorme pâté dont

J'en tiens un dont je veux vous découvrir le jeu.

*Allegretto.*

le Châtelain fait sauter le couvercle.

# SCÈNE II

## DIVERTISSEMENT DU NAIN

Les Mêmes — Le NAIN

*Le couvercle saute, un nain sort du pâté, il danse sur la table du festin.*

20

Le Père de JULIEN

Voy - ez!

(Surprise générale)

SOPRANI

CONTRALTI

TÉNORS

BASSES

Un

*Assez vite et rythmé.*

PIANO

le P.  
de J.

S.

Un nain

Un nain

G.

Un nain —

T.

nain —

Un nain qui

B.

Un nain —

*Nota.* — Les parties chorales de ce morceau doivent être chantées presque mezzo voce.

(Rires)

S. Ah! ah! ah! ah! ah! ah!

C. (Rires) Ah! ah! ah! ah! ah!

T. dan - - - se

B. Ah comme il dan - - - se

S. Voyez — ah voy-

C. ah! Voyez!

T. Quelle é - tran - ge ca - den - - - ce

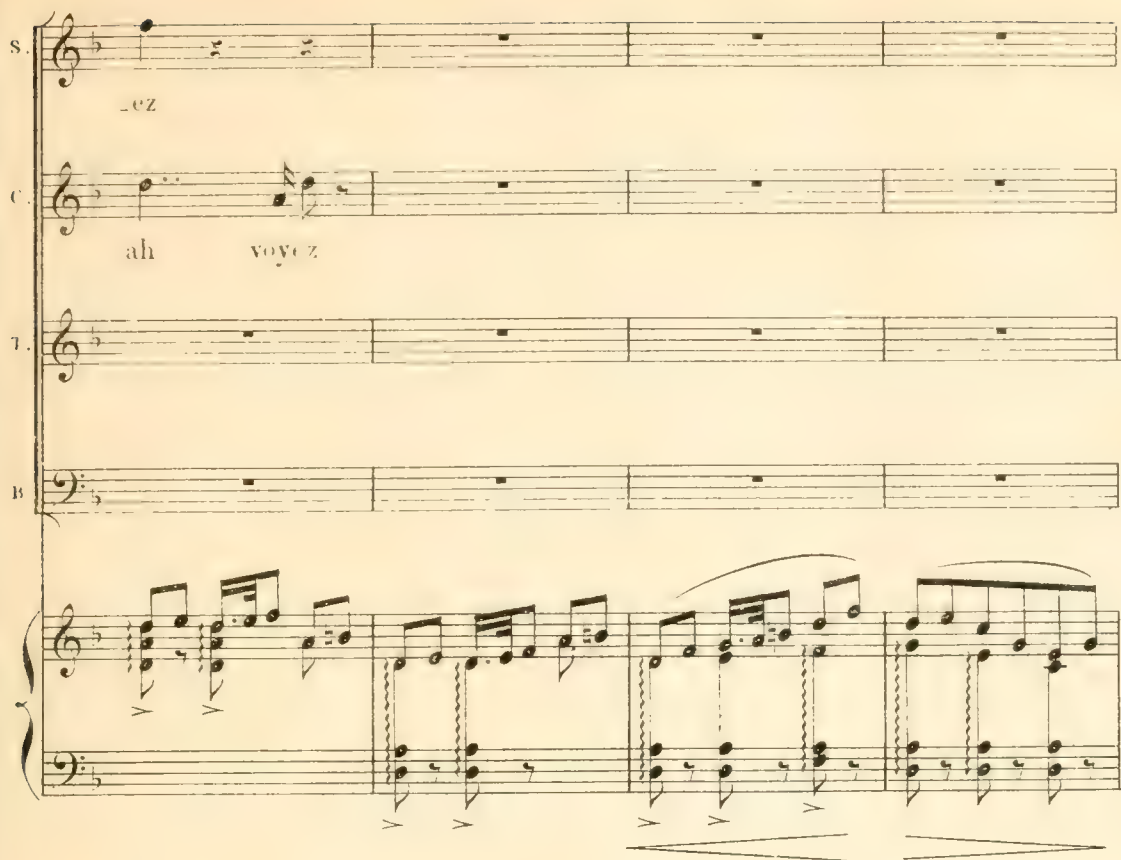
B.

S. *ez*

C. *ah voyez*

T.

B.



S.

C.

T.

B. *Quelle é - tran - ge ca - den - - ce*



tr  $\sharp$  tr  $\sharp$

## 21 (Rires)

S Ah! ah! ah! ah! ah!

C Ah! ah! ah!

T Ah!

B

## 21

Ah!

tr  $\sharp$

S ah! \_\_\_\_\_

C ah! ah! ah! \_\_\_\_\_

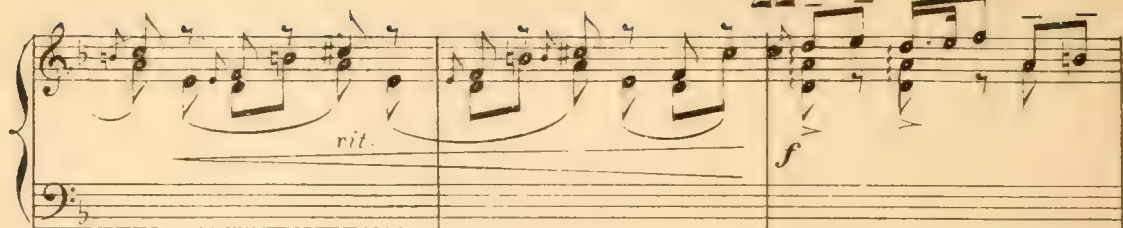
T ah! ah! ah! ah! ah!

B ah! ah! ah! ah! ah! ah!

*p*  
*m.g.*



22 Tempo.



25

*tr*.....

8



8---

*p*

8



8---

8



8



8

*f*

2/4

*p*

The piano introduction consists of two systems of music. The first system features a treble staff with a melody of eighth notes and a bass staff with a simple accompaniment. The second system continues the melody in the treble staff, with the bass staff providing harmonic support. The tempo is marked 2/4 and the dynamics begin with *p* (piano).

SOP. *légèr.*

CONTE

Ah ah ah ah ah Ah ah ah ah ah

*légèr.*

Ah ah ah ah ah Ah

The vocal section for Soprano and Contralto begins. The Soprano part is marked *légèr.* and features a melodic line with the lyrics "Ah ah ah ah ah Ah ah ah ah ah". The Contralto part also has the lyrics "Ah ah ah ah ah Ah". The piano accompaniment continues with a steady eighth-note pattern in the bass staff.

S

Ah ah ah ah ah ah ah ah ah ah

C

ah ah ah ah Ah ah ah ah ah ah

TEN *légèr*

Ah ah ah ah ah ah

BASSES *légèr*

Ah ah ah ah ah ah

*ff* *sec.*

The vocal section continues with Soprano, Contralto, Tenor, and Basses. The Soprano and Contralto parts have the lyrics "Ah ah ah ah ah ah ah ah ah ah". The Tenor part is marked *légèr* and has the lyrics "Ah ah ah ah ah ah". The Basses part also has the lyrics "Ah ah ah ah ah ah". The piano accompaniment features a more complex texture, including a *ff* (fortissimo) section and a *sec.* (second ending) section.

## CHANSON DU NAIN

Le NAIN.

Stesso tempo.

S. *Il va chan-ter* ——— Oy-

C. ——— Oy-

T. *Il va chan-ter*

B. ———

Stesso tempo.

*Il va chanter* ———

*tr* *mf* *tr* *tr* *tr*

S. —ez! Oyez ———

C. —ez! Oyez ———

T. Oyez ——— Oyez ———

B. Oyez ———

*tr* *tr*

## 25

## Le NAIN.

*f* *2.*

Din, din, din, din, \_\_\_\_\_ din, din, din, Le pe-tit

*tr.*

*I. N.*

Nain qui na - quit dans u-ne crou - te Lais - sez-lui

*tr.*

*I. N.*

fai - re la rou - - te \_\_\_\_\_ Sur la

*tr.*

*I. N.*

ta - ble du fes - tin \_\_\_\_\_ Au mi -

*tr.* *f tr.* *2.*

Detailed description: This is a musical score for a piece titled 'Le Nain'. It consists of four systems of music. Each system has a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat). The first system starts with a forte 'f' dynamic and a fermata over the second measure. The lyrics are 'Din, din, din, din, \_\_\_\_\_ din, din, din, Le pe-tit'. The piano part features trills ('tr.') in the right hand. The second system is marked 'I. N.' and has lyrics 'Nain qui na - quit dans u-ne crou - te Lais - sez-lui'. The piano part continues with trills. The third system is also marked 'I. N.' and has lyrics 'fai - re la rou - - te \_\_\_\_\_ Sur la'. The piano part includes a long melodic line in the right hand and a bass line in the left. The fourth system is marked 'I. N.' and has lyrics 'ta - ble du fes - tin \_\_\_\_\_ Au mi -'. It features various ornaments like trills and a final forte 'f' dynamic with a trill and a fermata.

1<sup>re</sup> N.

lieu de la vais - sel - le au mi - lieu de la vais -

8- *tr*

1<sup>re</sup> N.

sel - le Sur la ta - ble du fes - tin!

26

Un peu moins vite.

1<sup>re</sup> N.

Pour bai -

Un peu moins vite.

*p*

1<sup>re</sup> N.

ser sous son hen - nin

1. N.

La plus gen - te da - moi - sel - - -

1. N.

*poco rit.* **Tempo.**

- le. \_\_\_\_\_ Din, din, din, din, din, din, din \_\_\_\_\_

SOP.

*f* Din, din, din, din \_\_\_\_\_

CONTR.

*f* Din, din, din, din \_\_\_\_\_

TÉN.

*f* Din, din, din, din \_\_\_\_\_

BASSES.

*f* Din, din, din, din \_\_\_\_\_

*poco rit.* **Tempo.**

*f* *ff*

1. N. *mp* *léger.*  
din, din, din, le pe - tit  
S. *léger.*  
le pe - tit  
C. *léger.*  
le pe - tit  
T. *léger.*  
le pe - tit  
B. *léger.*  
le pe - tit  
*mp* *p*  
3 3 3 3 3 3 3 3 3 3 3 3

1. N.  
nain.  
S.  
nain.  
C.  
nain.  
T.  
nain.  
B.  
nain.  
*tr* *tr* *tr* *tr*  
*m.g.*

*tr.*

*tr.*

*rit.*

## 27 Moins vite.

L-NAIN. *cantando*

La — plus gen — te da — moi — sel —

*And<sup>te</sup> sans lenteur.*

*p*

le — Ti — mi — de

comme une oi — sel — le Se

ca — che sous son hen — nin

*p*

1. N. Se ca - che sous son hen -

*p*

1. N. - nin Par crain - te

*p*

1. N. (Rire malin) *en cédant un peu.* du vi - lain nain. Ah ah ah ah par

*f*

*en cédant un peu.* 5

1. N. crain - te du vi - lain nain!

8- *p*

SOP. *p*  
Din, din, din, din, le vi-lain nain! —

CONTR. *p*  
Din, din, din, din, le vi-lain nain! —

TÉN. *p*  
Din, din, din, din, le vi-lain nain! —

BASSES. *p*  
Din, din, din, din, le vi-lain nain! —



## Le NAIN.

Par crai - te

le N. du vi-lain nain Rou - ge comme u - ne ves -

I. N. - pré - - - e Se pres - - se



le N. *rit.* *ad lib.*

sur son voi - sin Qui la re-çoit —

6 *rit.* *suivez.*

29

le N. ef - fa - ré - e

*Tempo.* *tr*

*p*

le N.

SOP. *p.*

Din, din, din, din, din, din,

CONTR. *p.*

Din, din, din, din, din, din,

TÉN. *p.*

Din, din, din, din, din, din,

BASSES. *p.*

Din, din, din, din, din, din,

*p* 5

1. N. Qui la re - çoit ef - fa -

S. din le vi - lain nain! —

C. din le vi - lain nain! —

T. din le vi - lain nain! —

B. din le vi - lain nain! —

*p cresc.*

1. N. (Comique) - re - e Pro-fi - tant pro-fi - tant

*tr.*

*suivez.*

1. N. rit - de ce dé - dain Bai - se sa joue

*p rit.*

*rit.*

Quasi largo.

Allegro.

le N. *rit.* em - pour - pré - e Et rend grâ -

*ff* *Quasi largo.* *Allegro.*

8<sup>a</sup> bassa...

le N. *più lento.* *p* 1<sup>o</sup> Tempo.

- ce au mi-gnon nain!

8- *rit.* *p* *cresc.* 1<sup>o</sup> Tempo.

le N. *f* Din, din, din,

le N. din, din, din, le pe-tit nain qui na-

*tr* *tr* *tr* *tr*

1. N.

-quit dans u-ne croû - te Lais - sez lui fai - re la

1. N.

rou - - te sur la ta - ble

51

1. N.

du fes - tin

SOP.

Din, din, din, din,

CONTR.

Din, din, din, din,

TEN.

BASSES

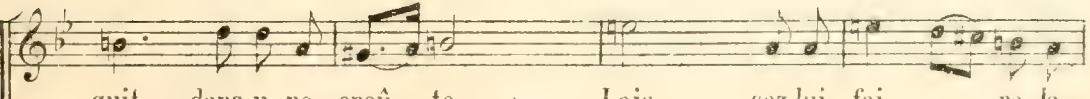
S.    
\_ din, din, din, le pe - tit nain Qui na -

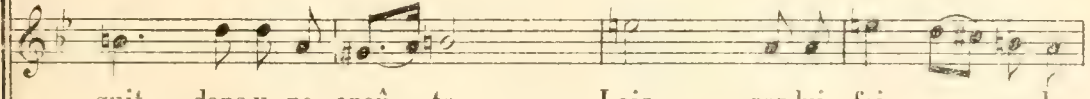
C.    
\_ din, din, din, le pe - tit nain Qui na

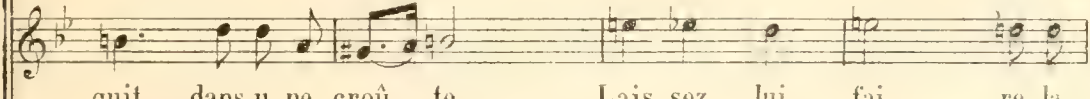
T.    
Din, din, din, din, le pe - tit nain Qui na


B.    
Din, din, din, din, le pe - tit nain Qui na -



S.    
- quit dans u - ne croû - te Lais - - sez lui fai - - re la

C.    
- quit dans u - ne croû - te Lais - - sez lui fai - - re la

T.    
- quit dans u - ne croû - te Lais - sez lui fai - - re la

B.    
- quit dans u - ne croû - te



S. rou - te, Sur la ta - ble

C. rou - te, Sur la ta - ble

T. rou - te, Sur la ta - ble

B. Sur la ta - ble

## Le NAIN.

B. Din, din, din, din

S. du fes - fin.

C. du fes - fin.

T. du fes - fin.

B. du fes - fin.

Large.

*ff*  $\frac{2}{4}$ :

Le pe - tit main!

Ah!

Din, din, din,

Ah!

Din, din, din,

Large.

8-

din, din, din, din, din, din,

din, din, din, din, din, din,

First system of a musical score, measures 1 and 2. The score is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The vocal parts have long, sustained notes with the syllable "din," written below. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Soprano: *din, din, din, din, din, din,*

Alto: *din, din, din, din, din, din,*

Tenors: *din, din, din, din, din, din,*

Bass: *din, din, din, din, din, din,*

Second system of the musical score, measures 3, 4, and 5. The vocal parts continue with the syllable "din,". The piano accompaniment continues with its rhythmic pattern. The system concludes with a double bar line.

Soprano: *din, din, din, din, din, din, din, din, din,*

Alto: *din, din, din, din, din, din, din, din, din,*

Tenors: *din, din, din, din, din, din, din, din, din,*

Bass: *din, din, din, din, din, din, din, din, din,*

Le NAIN.

52 *allargando.*

*Largo.*

Le pe tit

din, din, din, din

Le pe tit

din, din, din, din

Le pe tit

din, din, din, din

Le pe tit

din, din, din, din

Le pe tit

*Largo.*

*ff allargando.*

*Allegro.*

nain!

nain!

nain!

nain!

nain

*Allegro.*

*fff*

The musical score is arranged in two systems. The first system consists of five staves, each labeled on the left with a letter: **T**, **S**, **C**, **V**, and **B**. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation is sparse, with notes primarily in the first measure of each staff, followed by rests. The second system is a grand staff for piano, with a treble and bass clef joined by a brace on the left. It contains two systems of music. The first system of the grand staff includes a *tr* (trill) marking and several *V* (accents) markings. The second system of the grand staff includes dynamic markings: *fff*, *Allegretto*, and *sf*. The notation in the piano part is more complex, featuring various note values, rests, and articulation marks.

Fin du 1<sup>er</sup> Tableau.

2<sup>e</sup> TABLEAU

## LA CHAMBRE DE L'ACCOUCHÉE

## PRÉLUDE

*Lento misterioso.*

PIANO.

*molto legato.*

The musical score is written for piano and consists of four systems of staves. The first system includes a treble and bass staff with a grand staff bracket on the left. The tempo is marked 'Lento misterioso.' and the dynamics 'PIANO.' and 'molto legato.' are indicated. The second system continues the melody in the treble staff and the accompaniment in the bass staff. The third system features a more complex accompaniment in the bass staff with many beamed sixteenth notes. The fourth system begins with a forte 'f' dynamic marking and continues the melodic and accompanimental lines.



55

*p*

This system contains the first two measures of a musical piece. It is written for piano with a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The first measure is marked with a piano (*p*) dynamic. The second measure is also marked with a piano (*p*) dynamic. The music features a melody in the right hand and a bass line in the left hand, with various chords and intervals.



*p*

This system contains measures 3 and 4. Measure 3 features a crescendo hairpin. Measure 4 is marked with a piano (*p*) dynamic. The music continues with a melody in the right hand and a bass line in the left hand, with various chords and intervals.



*pp*

7

This system contains measures 5 and 6. Measure 5 is marked with a pianissimo (*pp*) dynamic. Measure 6 is marked with a '7' (seventh). The music features a melody in the right hand and a bass line in the left hand, with various chords and intervals.

Le thème très en dehors.



7

7

This system contains measures 7 and 8. Both measures are marked with a '7' (seventh). The music features a melody in the right hand and a bass line in the left hand, with various chords and intervals.



*dim.*

7

This system contains measures 9 and 10. Measure 9 is marked with a '7' (seventh). Measure 10 is marked with a diminuendo (*dim.*) and a '7' (seventh). The music features a melody in the right hand and a bass line in the left hand, with various chords and intervals.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and slurs. The bass staff contains a supporting line with eighth notes. A fermata is placed over the final measure of the bass staff. The tempo marking *poco rit* is written below the bass staff.

**54** Tempo.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and slurs. The bass staff contains a supporting line with eighth notes.



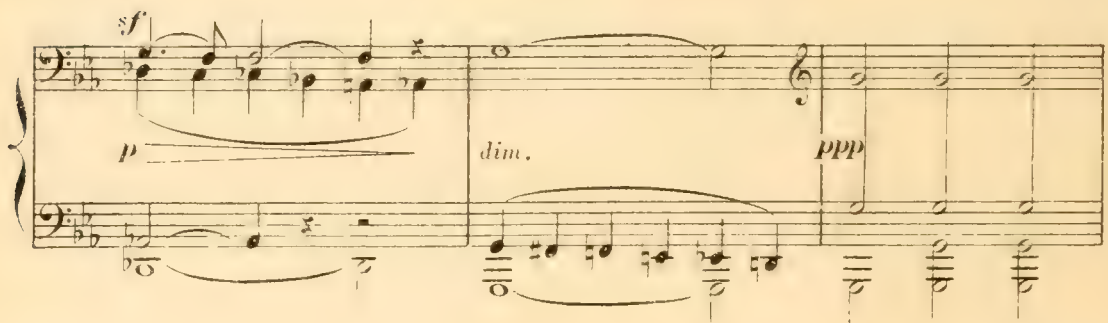
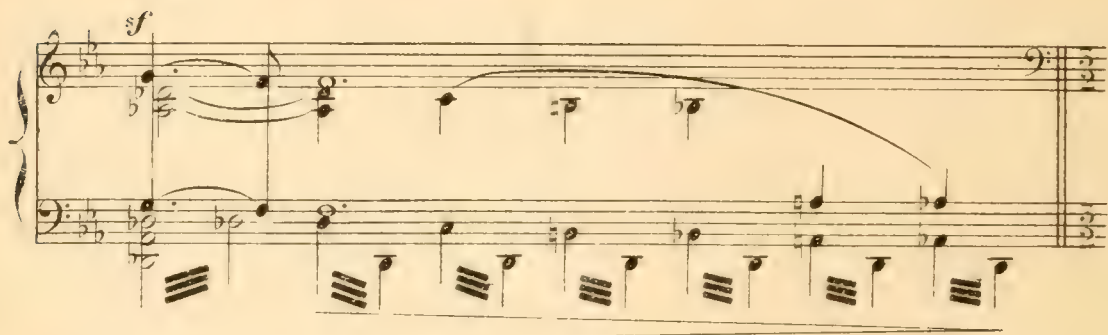
Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and slurs. The bass staff contains a supporting line with eighth notes. A fermata is placed over the final measure of the bass staff.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and slurs. The bass staff contains a supporting line with eighth notes.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth notes and slurs. The bass staff contains a supporting line with eighth notes. A fermata is placed over the final measure of the bass staff.



## SCÈNE I

La Mère de JULIEN

*La Mère de Julien est étendue sur son grand lit armorié près du berceau du nouveau-né  
Rien n'éclaire la pièce que par moments le clair de lune par les verrières.*

La Mère de JULIEN.

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

Stesso tempo.

35

PIANO.

*molto dolce.*

Three systems of musical notation for piano. The first system shows a treble staff with a key signature of one sharp (F#) and a 2/4 time signature, and a bass staff with a 6/8 time signature. The second system continues the piece with similar notation. The third system includes dynamic markings *p* and *pp* and ends with a double bar line. The notation is highly detailed with many beamed notes and slurs.

**36** (On entend des échos de la fête venant de la salle du Festin)  
*Quasi allegretto.*

Two systems of musical notation for Flûtes and Harpes. The first system includes the text "Flûtes Harpes." and "(Orchestre dans la coulisse)". The second system continues the piece. The notation is in 2/4 time and features many beamed notes and slurs. The first system also includes a triplet marking "3".



First system of musical notation. The treble staff features a series of chords and triplets, with a trill (tr) and a piano (p) dynamic marking. The bass staff provides a harmonic accompaniment.

Second system of musical notation. The treble staff continues with triplets and trills. The bass staff features a melodic line with triplets.

Third system of musical notation. The treble staff has a melodic line with trills. The bass staff features a complex rhythmic pattern with triplets.

Fourth system of musical notation. The treble staff has a melodic line with trills and a fermata. The bass staff features a melodic line with a fermata.

**1<sup>o</sup> Tempo.**

**38**

Fifth system of musical notation. The treble staff features a melodic line with a piano (pp) dynamic marking. The bass staff features a melodic line with a forte (f) dynamic marking. The system concludes with a piano (pp) dynamic marking.

(Orchestre)



59

La Mère de JULIEN.



la M.  
de J.

son Sur le vi - trail, des

la M.  
de J.

bi - ses de de - cou-

la M.  
de J.

-bre! Ah! le doux

**Tempo**

40

la M.  
de J.

cal - me.

**Andante sans lenteur**

Le chant du milieu bien distinct.

*p*

La Mère de JULIEN.

*p*

Le bon re -

La Mère de J.

- pos tout près de l'en - fan -

1a M.  
de J.

- çon ——— Qu'on mit au mon - de à for - ce de souf -

1a M.  
de J.

- fran - ce, ——— Et qui vous

1a M.  
de J.

don - ne en re - tour l'es - pé -

1a M.  
de J.

- ran - ce!

La M.  
de J.

First system of musical notation, featuring a vocal line and a piano accompaniment. The piano part includes triplets and a 'm.g.' (mezzo-giusto) marking.

La M.  
de J.

Second system of musical notation, including lyrics: *Le grand bonheur de vivre et d'être tranquille.* The piano part includes a 'p' (piano) marking.

La M.  
de J.

Third system of musical notation, including lyrics: *mère!* and *Lento.* The piano part includes triplets.

La M.  
de J.

Fourth system of musical notation, including lyrics: *Ah! le doux calme en ce*. The piano part includes a 'p' (piano) marking.

la M.  
de J.

lit de mi - se - re Chan - gé par vous le Sei -

la M.  
de J.

- gneur tout - puis - sant

la M.  
de J.

En un lit de dé - li - ce ra - vis -

la M.  
de J.

*p*

- sant!

1<sup>re</sup> M.  
de J.

8- 8- 8- 8- 8-

7 *rit.* 7 7 7 7

1<sup>re</sup> M.  
de J.

8- *p* 8-

Le bon re - pos,

1<sup>re</sup> M.  
de J.

*pp* 3 42

le doux cal - me!

*dim.* 3 *molto rit.* 3 3 3 3

SOP. *f* (Bruits de fête dans la coulisse)Ah  
CONTR. *f*Ah  
TÉN.

BASSES.

*f*

S.

C.

1<sup>re</sup> TEN.

2<sup>de</sup> TEN.

Trois jours

Trois jours, trois jours.

B.

Trois jours

*Tr.*

9

S.

C.

1<sup>re</sup> T.

2<sup>de</sup> T.

B.

et quatre nuits

Au son des har

et quatre nuits

et quatre nuits

7

7

S. *f* Ah

C. *f* Ah

1<sup>st</sup> T. - pes et des tam - bou - rins

B. Au son des tam - bou - rins



S.

C.

T.

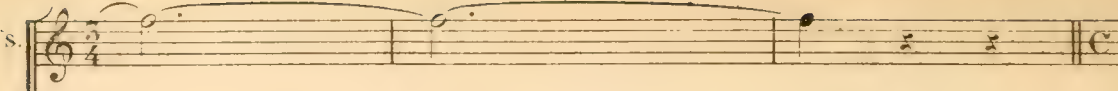
B.

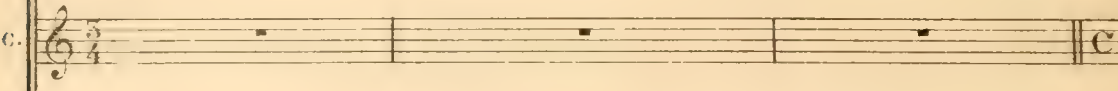
*tr*


9

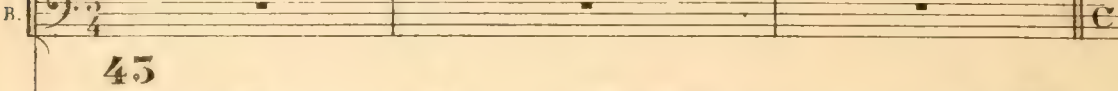


45

S. 


C. 

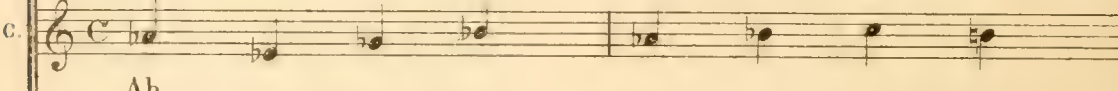
T. 

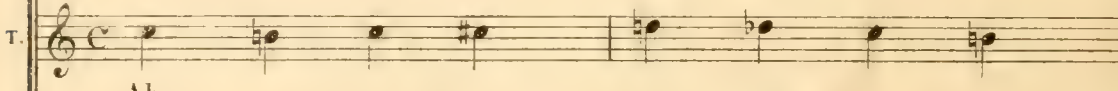
B. 


45



S.   
Ah

C.   
Ah

T.   
Ah

B.   
Ah



S. *tr.* ou - bli - ant nos en -

C. ou - bli - ant nos en -

T. *tr.* ou - bli - ant nos en -

B. ou - bli - ant nos en -

*tr.* 11

S. - nuis Au son des har - pes Au son des tam - bourins

C. - nuis Au son des har - pes Au son des tam - bourins

T. Au son des har - pes Au son des tam - bou -

B. - nuis Au son des tam - bou - rins Au son des tam - bou -

S. *Nous — fes — ti — nons! Nous — fes — ti —*

C. *Nous — fes — ti — nons! Nous — fes — ti —*

T. *— rins Nous — fes — ti — nons!*

B. *— rins Nous — fes — ti — nons!*

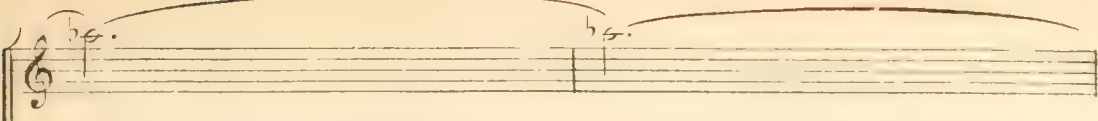
S. *nons Ah — nous — fes — ti — nons*


C. *nons nous fes ti nons nous fes — ti — nons*


T. *Ah — nous — fes — ti — nons*


B. *Nous festinons*


8

S. 

C. 

T. 

B. 



S. 

C. 

T. 

B. 



45

Lento.

First system of musical notation for measures 45-48. It features a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The time signature is 4/4. Dynamics include *p* (piano) and *pp* (pianissimo). The notation includes various notes, rests, and a fermata over a whole note in the treble staff at measure 48. A bracketed section at the bottom of the first two measures is labeled "(Orchestre)".

Second system of musical notation for measures 49-52. It continues the grand staff notation with complex chordal textures and melodic lines in both staves.

Third system of musical notation for measures 53-56. The notation shows dense harmonic structures with many beamed notes and sustained chords.

Fourth system of musical notation for measures 57-60. It includes a crescendo hairpin in the bass staff and a *pp* dynamic marking in the treble staff at measure 59.

(Un rayon de lune éclaire peu à peu la chambre)

46

Fifth system of musical notation for measures 61-64. It begins with a *f* (forte) dynamic in the bass staff, followed by a decrescendo hairpin. The treble staff features a *pp* (pianissimo) dynamic marking. The notation includes complex textures with many beamed notes and sustained chords.

## La Mère de JULIEN.

(Apercevant une ombre)

Sous ce rayon de lune comme une ombre mouvan -

*pp*

te rit un poco **Largo.**

*P et sonore.*

*ppp*

## 47 La Mère de JULIEN.

(L'ombre s'accuse de plus en plus)

Là, cette forme brune qui m'épouvan - te..

*pp*

*pp*

CHŒUR INVISIBLE.  
Bouches fermées.

S. *ppp*

C. *ppp*

T. *ppp*

B. *ppp*

8

*ppp*

La Mère de JULIEN. (Fixant toujours l'ombre)

On dirait que c'est quelque er - mi - te

S.

C.

T.

B.

8

*p*

*p*

## La Mère de JULIEN.

8 J'ai peur — il ap - pro - che.. il gran -

48

Un poco più animato.

La M.  
de J.

dit!

Un poco più animato.

*ff*

*f*

*f*

La Mère de JULIEN.

La M.  
de J.

par - le sans ouvrir les lê - vres... vois-je

49

(l'Ermite s'avance à pas lents vers la mère de Julien)

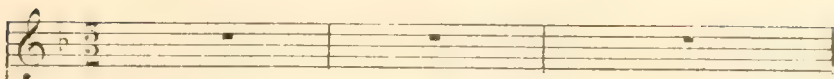
bien? suis-je en proie à la fiè - vre?

## SCÈNE II

## APPARITION

La Mère de JULIEN\_L'ERMITE

La Mère de JULIEN.

*Avec calme.*

L'ERMITE.



O me - re, réjouis toi!

**Maestoso Religioso.**

PIANO.



1<sup>re</sup>

Ré - jou-is toi! Car le fils qui t'es né

1<sup>re</sup>

de-puis — qu'il est con-çu, Dieu — Pa pré-des-ti -

1<sup>re</sup>. *allarg.* - - - -

né - Ré - jou - is

*doux.*

*allarg.* - - - -

1<sup>re</sup>. *Tempo.* *f* 50

toi! Le ciel mettra dans ta fa-mil -

*molto sostenuto.*

*Tempo.* *mf*

1<sup>re</sup>. *mf*

- le un Saint! Ton fils - se -

*ff* *p*

1<sup>re</sup>. *p*

- ra, je te le dis, un

*p* *mp*

1<sup>re</sup> Saint! ————— Un des

1<sup>re</sup> hom - mes choi - sis

1<sup>re</sup> pour le sa - cré des - sein —————

1<sup>re</sup> De Ce - lui dont l'a - haut

1<sup>re</sup> *tu - te la splendeur bril -*

*f cresc.* *ff*

Stesso Tempo.

1<sup>re</sup> *le!*

Stesso Tempo.

*fff*

(La vision s'évanouit)

1<sup>re</sup>

51

(Orgue)

*pp*

*très retenu.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with a forte (*ff*) dynamic marking.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with a fortissimo (*fff*) dynamic marking.

*Più vivo.*

52

Third system of musical notation, starting at measure 52. It features a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with a forte (*ff*) dynamic marking.

Fourth system of musical notation, starting at measure 8. It features a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with a forte (*f*) dynamic marking.

Fifth system of musical notation, starting at measure 8. It features a grand staff with treble and bass clefs. The music includes various chords and melodic lines.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a more active line in the bass, with various accidentals and dynamic markings.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a more active line in the bass, with various accidentals and dynamic markings.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a more active line in the bass, with various accidentals and dynamic markings.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a more active line in the bass, with various accidentals and dynamic markings.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a more active line in the bass, with various accidentals and dynamic markings.

*p* *pp* *rit.*

La Mère de JULIEN.

55

Dis - pa\_rul... Le fan\_

*ppp* *pp* *pf*

**Largo.**

8<sup>a</sup> bassa.

la M  
de J.

\_tôme s'est é-le - vé..

*pp*

la M  
de J.

Sur le rais de la lu - ne Là cett forme

*p*

la M  
de J.

brune a glis-sé...

*pp*

1. Tempo. *très calme.* (Elle s'endort)

la M  
de J.

Non J'ai rê-vé

Tempo.

*pp*

doucement et entend la voix des Anges)

## SCÈNE III

## CHŒUR DES ANGES

*Les Anges, descendus du ciel, planent au-dessus du berceau et veillent sur l'enfant qui dort.*  
(Clarté Céleste)

Moderato.

3<sup>e</sup> GROUPE. SOPRANI.

CONTRALTI.

2<sup>d</sup> GROUPE. SOPRANI.

CONTRALTI.

1<sup>er</sup> GROUPE. SOPRANI.

CONTRALTI.

PIANO.

Moderato.

*pp*

(Sonorité céleste)

*ppp*

S.

1<sup>er</sup> Gr.

Em - pres - sons - nous!

C.

Em - pres - sons - nous!

S.

2<sup>e</sup> Gr.*ppp*

Em - pres - sons -

C.

*ppp*

Em - pres - sons -

S.

3<sup>e</sup> Gr.

C.

3

*pp*

S. *Em - pres - sons -*

1<sup>re</sup> Gr. *Em - pres - sons -*

C. *Em - pres - sons -*

S. *- nous!*

2<sup>e</sup> Gr. *- nous!*

C. *- nous!*

*ppp*

S. *Empressons - nous!*

3<sup>e</sup> Gr. *Empressons - nous!*

C. *Empressons - nous!*

*pp*

S. *Em - pres - sons - nous!*

1<sup>re</sup> Gr. *Em - pres - sons - nous!*

C. *Em - pres - sons - nous!*

*pp*

S. *Empres - sons -*

3<sup>e</sup> Gr. *Empres - sons -*

C. *Empres - sons -*

*p*

S. 1<sup>re</sup> Gr. Em - pres - sons - nous!

C. Em - pres - sons - nous!

*p*

S. Em - pres - sons -

C. Em - pres - sons -

S. - nous!

C. - nous!

*cresc.*

*mf*

S. Empres\_sons - nous!

C. Empres\_sons - nous!

*mf*

S. - nous! Empres\_sons - nous!

C. - nous! Empres\_sons - nous!

*mf*

S. Empres\_sons - nous!

C. Empres\_sons - nous!

*ff*

1<sup>re</sup> Gr.

S. *p* Pen -

C. *p* Pen -

2<sup>de</sup> Gr.

S. Pen -

C. Pen -

3<sup>e</sup> Gr.

S.

C.

1<sup>re</sup> Gr.

S. chés sur ce her - ceau fra -

C. chés sur ce her - ceau fra -

2<sup>de</sup> Gr.

S. chés sur ce her - ceau fra -

C.

3<sup>e</sup> Gr.

S. *pp* Pen - chés sur

C. *pp* Pen - chés sur

S. *gi - le*

1<sup>re</sup> Gr. *gi - le*

C. *gi - le*

S. *ce her - ceau fra -*

1<sup>re</sup> Gr. *ce her - ceau fra -*

C. *ce her - ceau fra -*

54

S. *Où ro - se et frais*

1<sup>re</sup> Gr. *Où ro - se et frais*

C. *Où ro - se et frais*

S. *gi - le*

1<sup>re</sup> Gr. *gi - le*

C. *gi - le*

54

S. *gi - le* *Où ro - se et*

1<sup>re</sup> Gr. *gi - le* *Où ro - se et*

C. *gi - le* *Où ro - se et*

S. *p* Dort \_\_\_\_\_

C. dort un mi - gnon en - fan - te -

S. *p* Dort \_\_\_\_\_

2<sup>e</sup> Gr. *p* Pen - chés

S. *p* Dort \_\_\_\_\_

3<sup>e</sup> Gr. frais

C. frais

Dort

S. dort \_\_\_\_\_ un mi - gnon en - fan - te -

C. let

S. dort \_\_\_\_\_ un mi - gnon en - fan - te -

2<sup>e</sup> Gr. dort \_\_\_\_\_ un mi - gnon en - fan - te -

C. sur ce ber - ceau fra - gi -

S. dort \_\_\_\_\_ un mi - gnon en - fan - te -

3<sup>e</sup> Gr. dort \_\_\_\_\_ un mi - gnon en - fan - te -

C. dort \_\_\_\_\_ un mi - gnon en - fan - te -

S. 1<sup>re</sup> Gr. C. S. 2<sup>e</sup> Gr. C. S. 3<sup>e</sup> Gr. C.

let: *p* Dort *p* Dort

le Dort

let: *p* Dort

let: *p* Dort

S. 1<sup>re</sup> Gr. C. S. 2<sup>e</sup> Gr. C. S. 3<sup>e</sup> Gr. C.

dort un mi - gnon en - fan - te

dort un mi - gnon en - fan - te

dort un mi - gnon en - fan - te

3

S.  
 1° Gr.  
 C.  
 \_let  
 S.  
 2° Gr.  
 C.  
 \_let  
 S.  
 5° Gr.  
 C.  
 \_let  
 Vers  
 Vers  
 Piano

S.  
1<sup>re</sup> Gr.

C.  
Vers

S.  
2<sup>de</sup> Gr.

C.  
Vers

S.  
3<sup>e</sup> Gr.

C.

lui des - cends des cieux No-tre nu-ée a -

lui des - cends des cieux No-tre nu-ée a -

6 6 6 6 6 6

3 3 3 3 3 3

1<sup>re</sup> Gr. S. lui des - cend des cieux No - tre nu - ée a -

C. lui des - cend des cieux

2<sup>e</sup> Gr. S. lui des - cend des cieux No - tre nu - ée a -

C. lui des - cend des cieux

3<sup>e</sup> Gr. S. - gi - le;

C. - gi - le;

1<sup>re</sup> Gr. S. - gi - le;

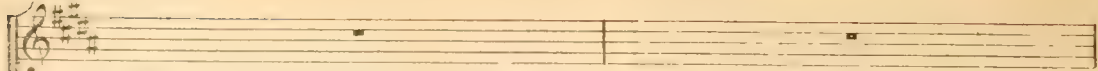
C. No - tre nu - ée a - gi


2<sup>e</sup> Gr. S. - gi - le;

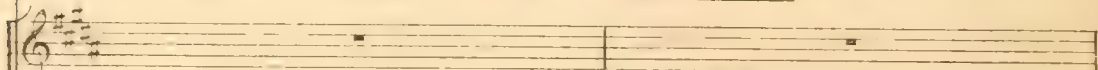
C. No - tre nu - ée a - gi - le


3<sup>e</sup> Gr. S. No - tre nu - ée a - gi -


C. No - tre nu - ée a - gi -

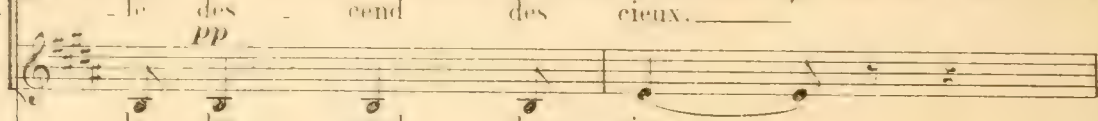
S. 

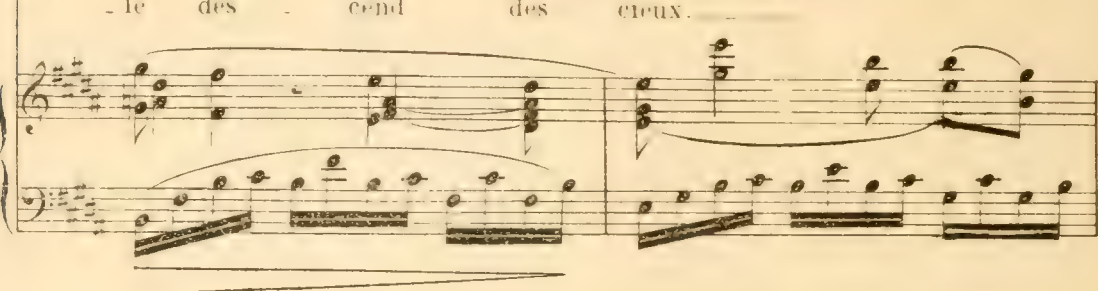
1<sup>re</sup> Gr.   
le des - cend des cieux.

S. 

2<sup>e</sup> Gr.   
*pp* des - cend des cieux.

S.   
le des - cend des cieux.

3<sup>e</sup> Gr.   
*pp* le des - cend des cieux.



S.   
Nous lui fe - rons de nos

1<sup>re</sup> Gr.   
Nous lui fe - rons de nos

S. 

2<sup>e</sup> Gr. 

S. 

3<sup>e</sup> Gr. 

  
*p*



S. 1<sup>re</sup> Gr.  
C.

S. 2<sup>e</sup> Gr.  
C.

rons des rê - ves à son in - no -

*pp*

rons des rê - ves à son in -

S. 1<sup>re</sup> Gr.  
C.

S. 2<sup>e</sup> Gr.  
C.

een - ce

no - een - ce

S.  
1<sup>re</sup> Gr.  
C.

S.  
2<sup>e</sup> Gr.  
C.

S.  
3<sup>e</sup> Gr.  
C.

De nos yeux bleus

De nos yeux bleus des veils

*sempre p*

S.  
1<sup>re</sup> Gr.  
C.

S.  
2<sup>e</sup> Gr.  
C.

S.  
3<sup>e</sup> Gr.  
C.






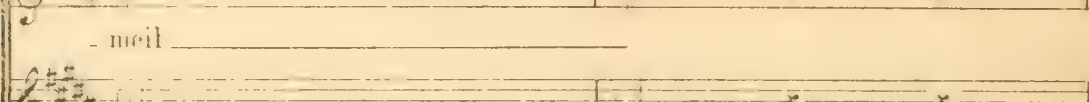




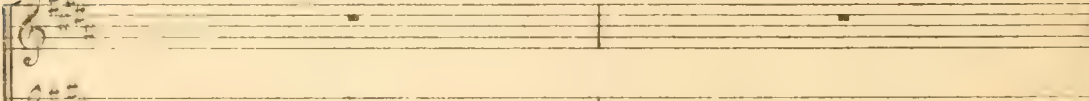
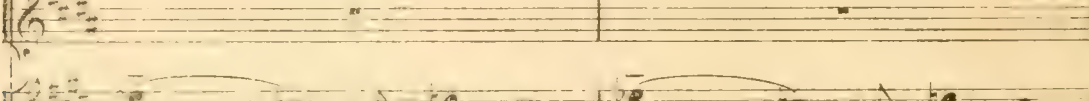
*rall un poco.*

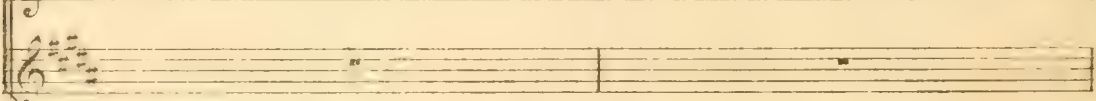

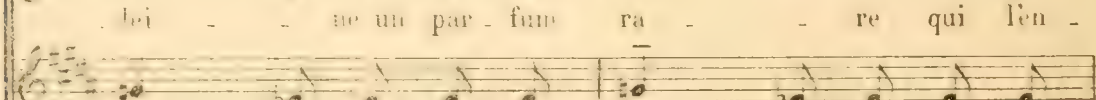



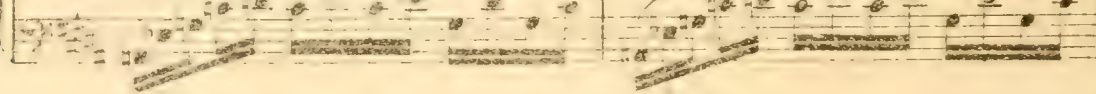


des veils - leu - ses a son som -

leu - ses a son som -

*rall un poco*

## Tempo.

S.   
1<sup>re</sup> G.   
C.   
S.   
2<sup>de</sup> G.   
C.   
S.   
3<sup>de</sup> G.   
C.   
- meil  
- meil  
Tempo  
  
  


S.   
1<sup>re</sup> G.   
C.   
S.   
2<sup>de</sup> G.   
C.   
S.   
3<sup>de</sup> G.   
C.   
- lei - ne un par - fum ra - re qui l'en -  
- lei - ne un par - fum ra - re qui l'en -  
  
  


*mf*

S. De notre ha - lei - - ne un par - fum

1<sup>re</sup> Gr. C. De notre ha - lei - - ne un par - fum

S. - cen - - - - - se;

2<sup>de</sup> Gr. C. - cen - - - - - se;

*mf*

S. De notre ha - lei - - ne un par - fum

3<sup>de</sup> Gr. C. De notre ha - lei - - ne un par - fum

S. ra - - re qui l'en - cen -

1<sup>re</sup> Gr. C. ra - - re qui l'en - cen -

S. - - - - -

2<sup>de</sup> Gr. C. - - - - -

S. ra - - re qui l'en - cen -

3<sup>de</sup> Gr. C. ra - - re qui l'en - cen -

3.  
1<sup>re</sup> Gr. - se

C.

S. *mf* 3 De nos ai - les u man - te -

2<sup>e</sup> Gr. *mf* 3 De nos ai - les un

C.

S.

3<sup>e</sup> Gr. - se

C.

*mf* 6 *cresc.* 6

S. Des rê - ves à son in - no -

1<sup>re</sup> Gr. Des rê - ves à son

C.

S. - let

2<sup>e</sup> Gr. - let

C. 3 man - te - let

S.

3<sup>e</sup> Gr.

C.

*cresc.* 6 6

S. *cen - ce*

1<sup>re</sup> Gr. *in - no - cen - ce*

S. *des veil - leu - ses à son som -*

2<sup>de</sup> Gr. *des veil - leu - ses à son som -*

S. *des veil - leu - ses à son som -*

3<sup>e</sup> Gr. *des veil - leu - ses à son som -*

*cresc -*

57 *f* *de notre ha -*

S. *de notre ha -*

1<sup>re</sup> Gr. *de notre ha -*

S. *de notre ha -*

2<sup>de</sup> Gr. *de notre ha -*

S. *de notre ha -*

3<sup>e</sup> Gr. *de notre ha -*

*meil*

*meil*

*meil*

8--

1<sup>re</sup> Gr. S. lei - ne un par - fum  
C. *f* de notre ha - lei -

2<sup>de</sup> Gr. S. lei - ne un par - fum  
C. *f* de notre ha - lei -

3<sup>de</sup> Gr. S.  
C.

1<sup>re</sup> Gr. S. ra - re qui l'en -  
C. ne un par - fum ra - re

2<sup>de</sup> Gr. S. ra - re qui l'en -  
C. ne un par - fum ra - re

3<sup>de</sup> Gr. S.  
C.

*poco rit.*

1<sup>re</sup> Gr.  
S. qui l'en- en- se  
C. qui l'en- en- se

2<sup>e</sup> Gr.  
S. Ah  
C. Ah

3<sup>e</sup> Gr.  
S. Ah  
C. Ah

*poco rit*

**58** Tempo

1<sup>re</sup> Gr.  
S. Et tous en chœur  
C. Et tous en chœur

2<sup>e</sup> Gr.  
S. Et tous en chœur  
C. Et tous en chœur

3<sup>e</sup> Gr.  
S. Et tous en chœur  
C. Et tous en chœur

**58** *ff* *Tempo.*

Triomphe.

S. 1<sup>er</sup>Gr. Nous en - chan - te - rons son é -

C. Nous en - chan - te - rons son é -

S. 2<sup>e</sup>Gr. Nous en - chan - te - rons son é -

C. Nous en - chan - te - rons son é -

S. 3<sup>e</sup>Gr. Nous en - chan - te - rons son é -

C. Nous en - chan - te - rons son é -

S. 1<sup>er</sup>Gr. \_veil De l'har - mo -

C. \_veil De l'har - mo -

S. 2<sup>e</sup>Gr. \_veil De l'har - mo -

C. \_veil De l'har - mo -

S. 3<sup>e</sup>Gr. \_veil De l'har - mo -

C. \_veil De l'har - mo -

S. *1<sup>re</sup> Gr.* \_nie i - dé a - - -

C. \_nie i - dé a - - -

S. *2<sup>e</sup> Gr.* \_nie i - dé a - - -

C. \_nie i - dé a - - -

S. *3<sup>e</sup> Gr.* \_nie i - dé a - - -

C. \_nie i - dé a - - -



S. *1<sup>re</sup> Gr.* \_le de nos can - ti - - -

C. \_le de nos can - ti - - -

S. *2<sup>e</sup> Gr.* \_le de nos can - ti - - -

C. \_le de nos can - ti - - -

S. *3<sup>e</sup> Gr.* \_le de nos can - ti - - -

C. \_le de nos can - ti - - -



S. *ques,*

1<sup>re</sup> Gr. *ques,*

C. *ques,*

S. *ques,*

2<sup>e</sup> Gr. *ques,*

C. *ques,*

S. *ques,*

3<sup>e</sup> Gr. *ques,*

C. *ques,*



S. *sempre p* 3 En ef-feuil-lant sur sa

1<sup>re</sup> Gr. En ef-feuil-lant sur sa


C. En ef-feuil-lant sur sa

S. *sempre p* 3 En ef-feuillant

2<sup>e</sup> Gr. En ef-feuillant

C. En ef-feuillant

3<sup>e</sup> Gr. En ef-feuillant



S. cou - che des

1<sup>re</sup> Gr. C. En ef - feuil - lant des

S. cou - che des

2<sup>e</sup> Gr. C. En ef - feuil - lant des

S. sur sa cou - che

C. En ef - feuil - lant des

*mp*  
*léger.*

S. fleurs mys - ti - ques! *pp*

1<sup>re</sup> Gr. C. fleurs mys - ti - ques!

S. fleurs mys - ti - ques! *pp*

2<sup>e</sup> Gr. C. fleurs mys - ti - ques!

S. des fleurs des fleurs mys -

3<sup>e</sup> Gr. C. fleurs mys - ti -

S. *1<sup>re</sup> Gr.*

C. *2<sup>e</sup> Gr.* *pp*

S. *3<sup>e</sup> Gr.* - ti - - - - - ques!

C. - ques!

*pp*

59 *p*

S. *1<sup>re</sup> Gr.* Al - - - - - le -

C. Al - - - - - le -

S. *2<sup>e</sup> Gr.*

C. *3<sup>e</sup> Gr.*

S. *1<sup>re</sup> Gr.* lu - ia

C. lu - ia

S. *2<sup>e</sup> Gr.* Al - le - lu - ia

C. Al - le - lu - ia

S. *3<sup>e</sup> Gr.* Al - le - lu -

C. Al - le - lu -

*3*

*6*

S. *1<sup>re</sup> Gr.* Al - le - lu - ia

C. Al - le - lu - ia

S. *2<sup>e</sup> Gr.* Al - le -

C. Al - le -

S. *3<sup>e</sup> Gr.* - ia

C. - ia

*cresc.*

*cresc.*

S. Al - le

1<sup>re</sup> Gr. Al - le

C. Al - le

S. lu - ia

2<sup>e</sup> Gr. ia

C. ia

S. Al - le - lu - ia

3<sup>e</sup> Gr. Al - le - lu - ia

C. Al - le - lu - ia

*cresc.*

S. lu - ia

1<sup>re</sup> Gr. lu - ia

C. lu - ia

S. Al - le - lu - ia

2<sup>e</sup> Gr. Al - le - lu - ia

C. Al - le - lu - ia

S. Al - le - lu -

3<sup>e</sup> Gr. Al - le - lu -

C. Al - le - lu -

S. *1. Gr.*  
C.

S. *2. Gr.*  
C.

S. *3. Gr.*  
C.

*sf*

*ia*

*ia*

Hautbois.

*p*

S. *1. Gr.*  
C.

*pp*

*pp*

Al - le lu - ia -

Al - le lu -

S. *2. Gr.*  
C.

*p*

**S.**  
1<sup>re</sup> Gr.  
**C.**

**S.**  
2<sup>e</sup> Gr.  
- ia

**S.**  
3<sup>e</sup> Gr.  
Al - le lu - ia  
*rit.*

**C.**  
Al - le lu -  
*rit.*

**Piano**  
*rit.*

60

The image shows a page from a musical score, likely for the opera 'L'Alceste' by Christoph Willibald Gluck. The score is written for a vocal ensemble and piano accompaniment. The vocal parts are labeled 'S.' (Soprano) and '1<sup>re</sup> Gr.' (First Contralto), 'C.' (Contralto), '2<sup>e</sup> Gr.' (Second Contralto), 'S.' (Soprano), '3<sup>e</sup> Gr.' (Third Contralto), and 'C.' (Contralto). The piano part is labeled 'P.' and includes a large section of arpeggiated chords. The tempo is marked '60 Tempo.' and the dynamics include 'ppp' (pianissimo) and 'pp' (pianissimo). The lyrics 'Alceste' are visible in the vocal parts.

S. 

1<sup>re</sup> Gr. 

C. 

S. 

2<sup>de</sup> Gr. 

C. 

S. 

3<sup>de</sup> Gr. 

C. 



*pp* 3 

S. 

1<sup>re</sup> Gr. 

C. 

S. 

2<sup>de</sup> Gr. 

C. 

S. 

3<sup>de</sup> Gr. 

C. 



*ppp* 3 

1<sup>a</sup> Gr.  
S.  
C.

2<sup>a</sup> Gr.  
S.  
C.

3<sup>a</sup> Gr.  
S.  
C.

1<sup>a</sup> Gr.  
S.  
C.

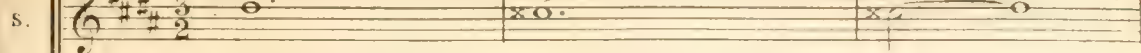
2<sup>a</sup> Gr.  
S.  
C.

3<sup>a</sup> Gr.  
S.  
C.

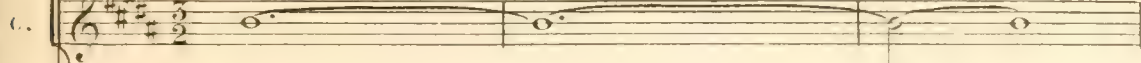
*pp rit. poco a poco.*

**Lento.**

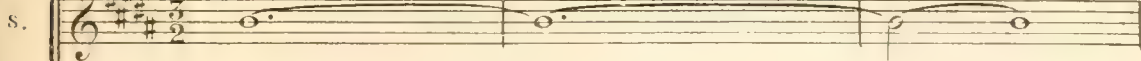
Bouches fermées.

*ppp*1<sup>re</sup> Gr.

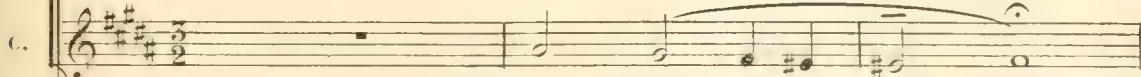
Bouches fermées.

*ppp*

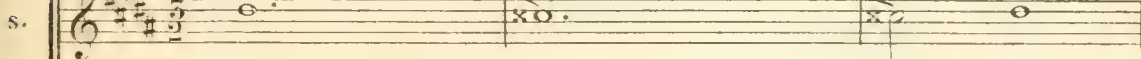
Bouches fermées.

*ppp*2<sup>e</sup> Gr.

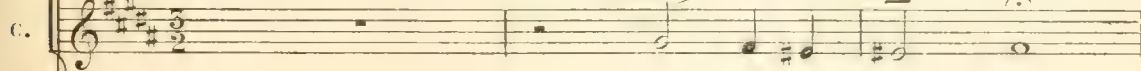
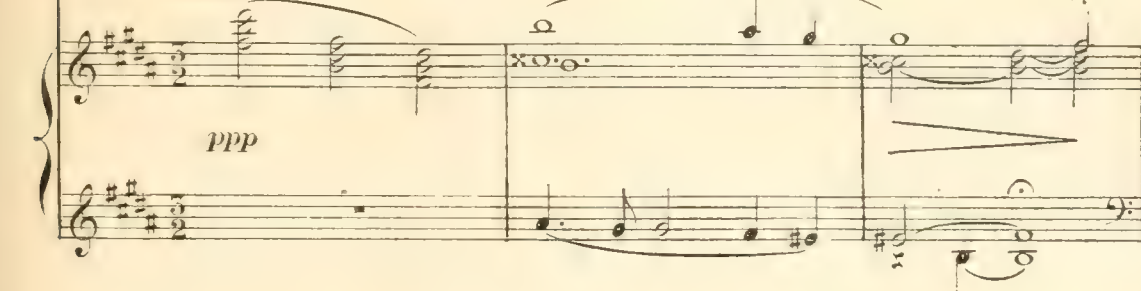
Bouches fermées.



Bouches fermées.

*ppp*3<sup>e</sup> Gr.

Bouches fermées.

*ppp***Lento.***ppp**ppp*Fin du 2<sup>e</sup> Tableau

3<sup>e</sup> TABLEAU

## LE BOHÈME

*(La campagne avant le lever du jour)*

## PRÉLUDE

**Lent.**

TÉNORS

BASSES

PIANO.

**Lent.**

Cor.

*pp**pp*  
(Lointain)

Musical score for the beginning of the prelude. The piano part is in the lower register, featuring a series of chords and a melodic line. The cor part is in the upper register, featuring a series of chords and a melodic line. The tempo is marked 'Lent.' and the dynamics are 'pp' (pianissimo) and 'p' (piano).

61

Musical score for the middle section of the prelude. The piano part is in the lower register, featuring a series of chords and a melodic line. The cor part is in the upper register, featuring a series of chords and a melodic line. The tempo is marked 'Lent.' and the dynamics are 'pp' (pianissimo) and 'p' (piano).

Musical score for the end of the prelude. The piano part is in the lower register, featuring a series of chords and a melodic line. The cor part is in the upper register, featuring a series of chords and a melodic line. The tempo is marked 'Lent.' and the dynamics are 'pp' (pianissimo) and 'p' (piano). The score ends with the instruction 'molto legato.'

8

*pp*

*p*

Musical score for piano, measures 58-61. The key signature is B-flat major (two flats). The score is written for piano with a grand staff (treble and bass clefs). Measure 58 has a dynamic marking of *pp* (pianissimo). Measure 60 has a dynamic marking of *p* (piano). The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

62

## MARCHE DES BOHEMIENS.

*m.d.*

*pp*

*p*

*pp*

*p*

Musical score for piano, measures 62-65. The key signature is B-flat major (two flats). The score is written for piano with a grand staff (treble and bass clefs). Measure 62 has a dynamic marking of *pp* (pianissimo) and a tempo marking of *m.d.* (moderato). Measure 63 has a dynamic marking of *p* (piano). Measure 64 has a dynamic marking of *pp* (pianissimo). Measure 65 has a dynamic marking of *p* (piano). The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Piano introduction for 'LES BOHÉMIENS'. The score features a treble and bass staff. The bass line is marked *pp* and consists of a series of eighth notes. The treble line has a few notes and rests.

# 65 LES BOHÉMIENS

TÉN. (Bohémiens dans le lointain)

Vocal and piano staves for 'LES BOHÉMIENS'. The vocal staves (Ténor, 1<sup>res</sup> BASSES, 2<sup>es</sup> BASSES) are marked *pp* and contain the lyrics: "Les bo - hémiens qui pas - sent Vont l'In - fi - ni". The piano accompaniment is marked *ppp* and includes the instruction "(Très lointain)".

Vocal and piano staves for 'LES BOHÉMIENS' (continued). The vocal staves (Ténor, 1<sup>res</sup> B., 2<sup>es</sup> B.) are marked *mp* and contain the lyrics: "des grands chemins Vont l'in - con - nu des len - de -". The piano accompaniment is marked *ppp* and includes the instruction "(Très lointain)".

T.  
\_ mains Ja \_ mais ne se las \_ \_ \_ sent!

1<sup>re</sup> B.  
\_ mains Ja \_ mais ne se las \_ \_ \_ sent!

2<sup>e</sup> B.  
\_ mains Ja \_ mais ne se las \_ \_ \_ sent!

*pp*

64

*m.g. m.d. m.g.*

*cresc.*

*m.d. m.g. m.d. cresc.*

musical score for piano, measures 63-64. The key signature is B-flat major (two flats). The music features dense chordal textures with many accidentals. Dynamics include *cresc.* (crescendo) and *ff* (fortissimo). A first ending bracket labeled "8-" is shown at the end of measure 64.

65

*très lié.*

musical score for piano, measures 65-66. The key signature is B-flat major. The music is marked *très lié.* (very legato). Dynamics include *p* (piano). A first ending bracket labeled "8-" is shown at the beginning of measure 65.

musical score for piano, measures 67-68. The key signature is B-flat major. The music continues with dense chordal textures and many accidentals.

musical score for piano, measures 69-70. The key signature is B-flat major. The music continues with dense chordal textures and many accidentals.

musical score for piano, measures 71-72. The key signature is B-flat major. The music continues with dense chordal textures and many accidentals. Measure 72 ends with a double bar line and a repeat sign.

66

(Les Bohémiens plus rapprochés)

TÉN.

Les bo\_hémiens qui pas - sent Vont l'In\_fini

1<sup>re</sup> BASSES

Les bo\_hémiens qui pas - sent Vont l'In\_fini

2<sup>e</sup> BASSES.

Les bo\_hémiens qui pas - sent Vont—

T. des grands chemins Vont l'incon\_nu des len - de -

1<sup>re</sup> B. des grands chemins Vont l'incon\_nu des len - de -

2<sup>e</sup> B. l'In\_fi - ni des grands ché - mins Vont l'in - con - nu des

T. \_ mains Ja - mais ne se las -

1<sup>re</sup> B. \_ mains Ja - mais — ja - mais ne se las -

2<sup>e</sup> B. len - de - mains Ja - mais ne se las -

67

T. *f* \_sent!... Ja - mais ne se

1<sup>re</sup> B. *f* \_sent!... Ja - mais ne se

2<sup>es</sup> B. *f* \_sent!... Ja - mais ne se

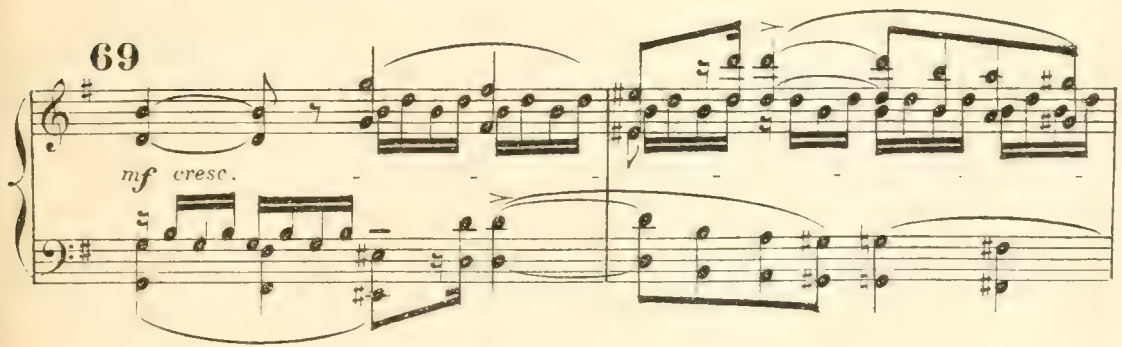
68

T. las - - sent!

1<sup>re</sup> B. las - - sent!

2<sup>es</sup> B. las - - sent!

(Une troupe considérable de Bohémiens débouchent... Ils marchent péniblement)



First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has a *cresc.* marking. Trills are marked with 'V'. A triplet of eighth notes is marked with a '3' in the bass staff.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff has a *cresc.* marking. Trills are marked with 'V'. A triplet of eighth notes is marked with a '3' in the bass staff.

70

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has a *cresc.* marking. Trills are marked with 'V'. A triplet of eighth notes is marked with a '3' in the bass staff.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Trills are marked with 'V'. A triplet of eighth notes is marked with a '3' in the bass staff.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff has a *cresc.* marking. Trills are marked with 'V'. A triplet of eighth notes is marked with a '3' in the bass staff.

Musical score system 1, measures 69-70. Treble and bass staves. Measure 69 contains a triplet of eighth notes in the treble. Measure 70 contains a triplet of eighth notes in the treble. The system concludes with a double bar line.

Musical score system 2, measures 71-72. Treble and bass staves. Measure 71 begins with a forte (*ff*) dynamic marking. Both staves feature complex rhythmic patterns with many beamed notes. The system concludes with a double bar line.

Musical score system 3, measures 73-74. Treble and bass staves. Measure 73 begins with a measure rest of 8 measures. The system concludes with a double bar line.

Musical score system 4, measures 75-76. Treble and bass staves. Measure 75 begins with a measure rest of 8 measures and a fortissimo (*fff*) dynamic marking. A crescendo hairpin leads to a piano (*p*) dynamic marking in measure 76. The system concludes with a double bar line.

Musical score system 5, measures 77-78. Treble and bass staves. Both staves feature complex rhythmic patterns with many beamed notes. The system concludes with a double bar line.

First system of musical notation, measures 61-63. The music is in G major (one sharp) and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Measure 63 ends with a double bar line.

Second system of musical notation, measures 64-66. The melodic line in the right hand continues with various intervals and rests. The left hand accompaniment includes chords and moving lines. Measure 66 ends with a double bar line.

Third system of musical notation, measures 67-69. Measure 67 begins with a piano (*p*) dynamic marking. The right hand has a melodic line with eighth notes. Measure 68 features a crescendo hairpin. Measure 69 begins with a forte (*f*) dynamic marking and continues the melodic and harmonic development. Measure 69 ends with a double bar line.

Fourth system of musical notation, measures 70-72. Measure 70 starts with a *cresc.* (crescendo) marking. The right hand has a melodic line with eighth notes. Measure 71 continues the melodic line. Measure 72 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 72 ends with a double bar line.

Fifth system of musical notation, measures 73-75. Measure 73 begins with a mezzo-forte (*md*) dynamic marking. The right hand has a melodic line with eighth notes. Measure 74 continues the melodic line. Measure 75 features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Measure 75 ends with a double bar line.

First system of a musical score. It consists of a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs and a key signature of two flats. The music features various notes, rests, and dynamic markings. The word "pppnc" is written below the first staff.

74

Second system of a musical score, marked with a forte dynamic (*ff*). It consists of a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs and a key signature of two flats. The music features various notes, rests, and dynamic markings.

Third system of a musical score, marked with a forte dynamic (*ff*). It consists of a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs and a key signature of two flats. The music features various notes, rests, and dynamic markings. The number "8" is written above the first staff.

Fourth system of a musical score, marked with a forte dynamic (*ff*). It consists of a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs and a key signature of two flats. The music features various notes, rests, and dynamic markings. The number "8" is written above the first staff.

Un vieux Bohémien, très las, resté en arrière, s'assied au pied d'une croix naïve au bord du chemin

75

This musical score is for a piano piece, measures 75 through 84. It is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score consists of five systems, each with a grand staff (treble and bass clefs). The music is characterized by a steady, rhythmic accompaniment in the bass, often using triplets of eighth notes. The treble part features more complex, flowing melodic lines with various ornaments and slurs. Measure 75 begins with a forte dynamic. The piece concludes in measure 84 with a final chord. The instruction *sempre ff cresc.* is written in the bass staff of the fifth system.

*sempre ff cresc.*

musical score for measures 74-75. The key signature has two flats (B-flat and E-flat). The tempo is marked *cresc.*. The music features complex textures with many beamed sixteenth and thirty-second notes in both staves. There are three triplets indicated by a '3' below the notes in the bass staff.

76

musical score for measures 76-78. The key signature changes to one flat (B-flat). The tempo is marked *fff*. The music continues with complex textures and beamed notes. A measure rest of 8 measures is indicated at the beginning of measure 77.

77

musical score for measures 77-78. The key signature has one flat (B-flat). The tempo is marked *mf*. The music features complex textures and beamed notes. A measure rest of 8 measures is indicated at the beginning of measure 77.

dim.

musical score for measures 79-80. The key signature has one flat (B-flat). The tempo is marked *dim.*. The music features complex textures and beamed notes. There are measure rests of 8 measures indicated at the beginning of measures 79 and 80.

musical score for measures 81-82. The key signature has one flat (B-flat). The music features complex textures and beamed notes. There are measure rests of 8 measures indicated at the beginning of measures 81 and 82.

*dim.*

*p*

*pp*

*pp dim.*

LES BOHIMIENS.  
TEN.

BASSES.

*ppp* (Très lointain)

Les bo - hémiens qui

*ppp*

Les bo - hémiens qui

78

8

*ppp*

*ppp*

T. pas - sent Rois de misè - re, les Pros - crits! —

B. pas - sent Rois de misè - re, les Pros - crits! —

1<sup>res</sup> Basses seulement.

T  
Vont é-ter-nels sous le ciel gris, Ja -

B  
Vont é-ter-nels sous le ciel gris, Ja -



T  
- mais ne se las - - - sent..!

B  
- mais ne se las - - - sent..!



T

B



## SCÈNE I

Le Père de JULIEN. — Le BOHÈME.

Quelques nobles invités sortent du château, le Père de Julien les accompagne jusqu'à la poterne.

## 79 Andantino.

Le Père de JULIEN

PIANO

Andantino.

Le Chatelain les salue d'un cordial adieu.

le P.  
de J.

Adieu, nobles voi - sins! C'est l'heure où des Ai -

le P.  
de J.

-eux Le castel fami - lier en hâ - te se re - ga - gne,

le P.  
de J.

Que le Patron des voya - geurs vous accom - pa - gne.

le P.  
des J.

Moi mon bel hé-ri - tier me sou-ri-ra des

(Les invités serrent une dernière fois la main du Châtelain, s'enveloppent dans leurs manteaux et disparaissent par des cotés différents)

le P.  
des J.

yeux!  
*Andantino.*

*p*

*poco rit.*

*a Tempo.*

*p*

## SCÈNE II

Le Père de JULIEN — Le BOHÈME

Le Père de JULIEN.

(Apercevant le Bohème qui tout le temps de la scène précédente n'a pas bougé)

Tiens un Bo-

Le BOHÈME.

le P.  
de J.

\_hê - me, que sans dou - te Lessiens au - ront a\_bandon\_né, Trop

le P.  
de J.

las d'avoir trop chemi - né — Af - fa - mé, seul — sur la grand'

(S'approchant du vieillard)

1<sup>er</sup> P.  
de J.

rou - te D'où viens-tu, vieil - lard? où vas-tu?

Cor.  
*p*

1<sup>er</sup> P.  
de J.

Rassu - rè - toi répons sans crai - te

1<sup>er</sup> P.  
de J.

(Le Bohème reste muet)

Tu trem - bles comme un chien bat - tu

*mf*

1<sup>er</sup> P.  
de J.

Quoi! pas un mot? mê - meu - ne plain - te?

*p*

(Cherchant sa bourse)

(Il lui tend sa bourse)

le P.  
de J.

Vite.  
a Tempo.

Voici qui se - ra plus encourageant: Prends-moi cet ar -

(A lui-même)

le P.  
de J.

-gent!  
Plus vite.  
a Tempo.

Il garde toujours sa mine farou - che.

*f* après la voix.

(Au vieillard)

(Il lui jette la bourse)

le P.  
de J.

Prends prends donc!  
Vite.  
a Tempo.

Et m'ouvre enfin cet - te

(Le vieillard se lève lentement et reste immobile sous la croix)

le P.  
de J.

bou - che

Largo.

Le BOHÈME comme inspiré.

Ah! ah! — ton fils: — Des flots de

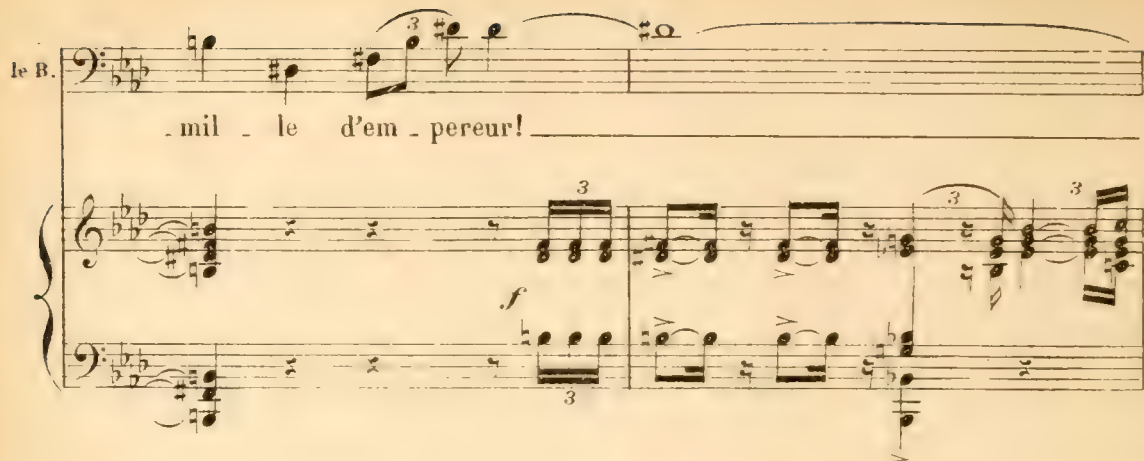
sang! — Beaucoup de

*Stesso tempo.*

gloi. — re —

*Large.* *avec grandeur*

Un tres haut. rang! Fa —

le B. 

mil - le d'em - pereur!

le B. 

Tou - jours victoi -

le B. 

re!

(Le Bohême disparaît)



(Le père de Julien reste consterné par la prédiction qu'il vient d'entendre)



Le Père de JULIEN. (Revenant à lui... appelant le Bohême)

*Lento*

Hola! Bon hom.me. Hola attends!

*p* *pp* *ppp*

The score shows the vocal line for 'Le Père de JULIEN' and the piano accompaniment. The tempo is marked 'Lento'. The vocal line includes the lyrics 'Hola! Bon hom.me. Hola attends!'. The piano accompaniment features dynamic markings *p*, *pp*, and *ppp*.

le P.  
de J.

(Grand silence dans la campagne)

*p* *pp* *ppp*

The score shows the piano accompaniment for the 'Grand silence dans la campagne' section. It features a melody in the right hand and a harmonic accompaniment in the left hand. The tempo is marked 'Lento'. The piano accompaniment features dynamic markings *p*, *pp*, and *ppp*.

le P.  
de J.

*p* *pp*

Person - ne Le vent

The score shows the vocal line for 'Person - ne Le vent' and the piano accompaniment. The tempo is marked 'Lento'. The vocal line includes the lyrics 'Person - ne Le vent'. The piano accompaniment features dynamic markings *p* and *pp*.

1<sup>re</sup> P.  
1<sup>re</sup> J.

sif. fle et le brouillard se lève

8

*pp*

*pp*

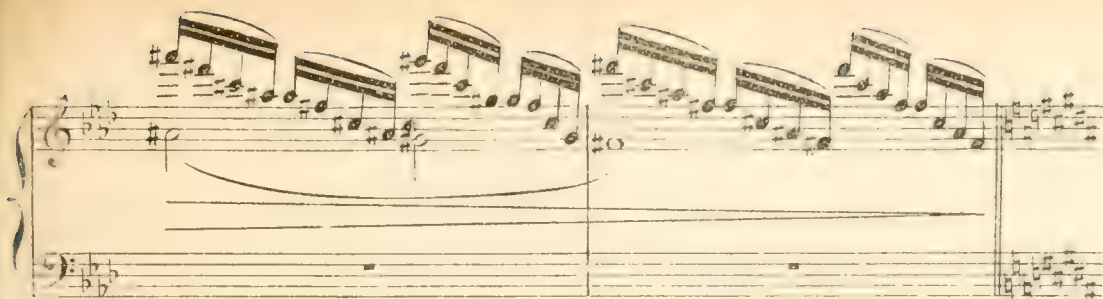
*tr*

*tr* (Il tombe assis sur une pierre, et reste plongé

lans une profonde rêverie)

*tr*

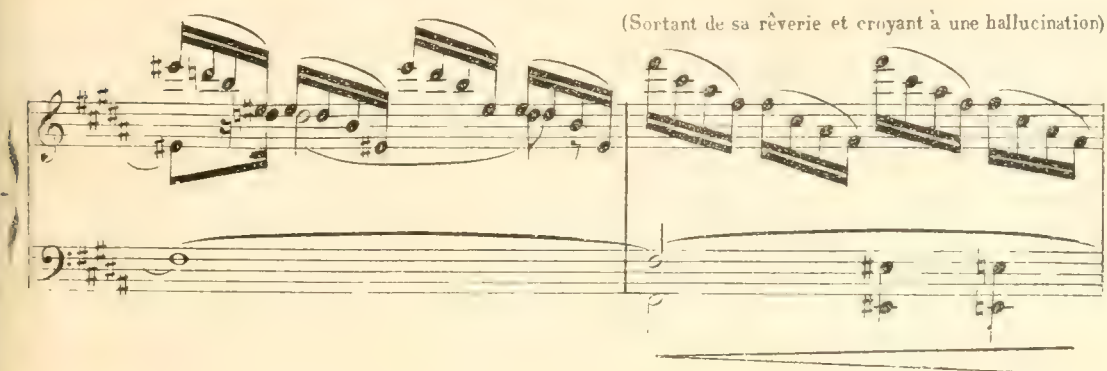
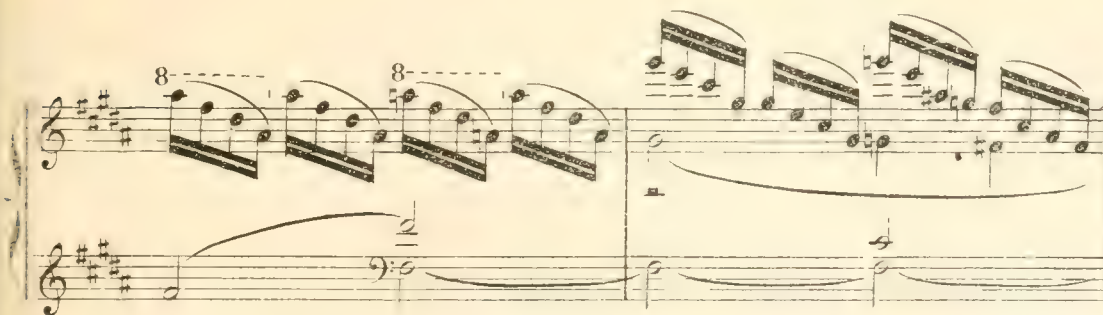
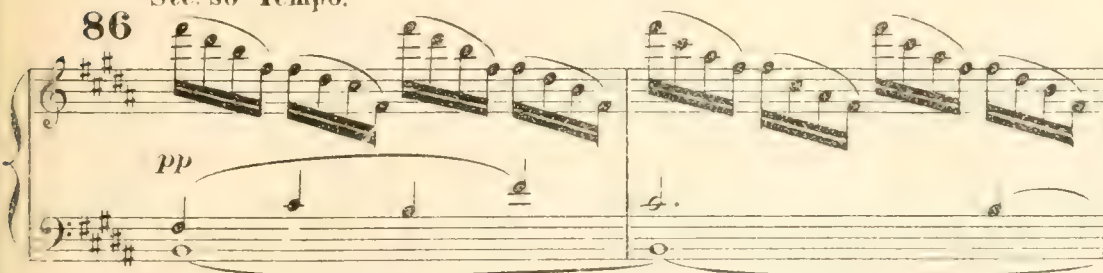
*tr* *g.*



*Stesso Tempo.*

86

*pp*



1<sup>e</sup> P.  
de J.

J'ai tant veil - lé ces nuits, il se

1<sup>e</sup> P.  
de J.

*pp*

peut que je rê - ve

1<sup>e</sup> P.  
de J.

C'est le

1<sup>e</sup> P.  
de J.

vent dans les ar - bres que j'en -

(Appelant encore une fois le Bohême)

1<sup>er</sup> P.  
de J.

tends

tr

1<sup>er</sup> P.  
de J.

(Parlé)

Hé l'ami!

(Il rentre dans son château)

Rien

tr

*molto rit.*

## 87 TÉN. (Extrêmement lointain)

*ppp*

Les bo-hémiens qui pas-sent Rois de misè-re, les Pros-crits!

1<sup>es</sup> BASSES  
*ppp*

Les bo-hémiens qui pas-sent Rois de misè-re, les Pros-crits!

2<sup>es</sup> BASSES  
*ppp*

Les bo-hémiens qui pas-sent Rois de misè-re

*ppp*

T. — vont E-ter-nels sous le ciel gris Ja-mais ne se

1<sup>re</sup> B. — vont E-ter-nels sous le ciel gris Ja-mais ne se

2<sup>de</sup> B. — — — — — Ja-mais ne se

8

T. las - - - sent! *ppp* 88

1<sup>re</sup> B. las - - - sent! *ppp*

2<sup>de</sup> B. las - - - sent! *ppp*

8

*ppp*

*pp*

8-

First system of piano accompaniment. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with eighth notes. A bracket above the treble staff indicates a first ending, marked with a dashed line and the number 8.

Second system of piano accompaniment, continuing the melodic and harmonic themes from the first system.

Third system of piano accompaniment. The treble staff begins with a *dim.* (diminuendo) marking. The system concludes with a long, sustained note in the treble staff.

TÉN.

Bouches fermées.  
*pp*

Staff for the Tenor voice. It contains a single long note with a fermata, corresponding to the instruction "Bouches fermées." (lips closed) and the dynamic *pp* (pianissimo).

1<sup>res</sup> BASSES.

Bouches fermées.  
*pp*

Staff for the First Bass voice. It contains a single long note with a fermata, corresponding to the instruction "Bouches fermées." (lips closed) and the dynamic *pp* (pianissimo).

2<sup>es</sup> BASSES.

Bouches fermées.  
*pp*

Staff for the Second Bass voice. It contains a single long note with a fermata, corresponding to the instruction "Bouches fermées." (lips closed) and the dynamic *pp* (pianissimo).

Fourth system of piano accompaniment. The bass staff features a melodic line with eighth notes, marked with a *ppp* (pianississimo) dynamic. A bracket above the bass staff indicates a first ending, marked with a dashed line and the word (Cor). The system concludes with a long, sustained note in the bass staff.

## ACTE II

4<sup>e</sup> TABLEAU

## LES CRIMES

## LA CHASSE FANTASTIQUE

*Les profondeurs d'une immense forêt vierge.*

**Molto lento.**

**PIANO.**

*f*

*pp*

**Hautb.**

*p*

**Un poco meno lento.**

*p*

*ppp*

**1<sup>o</sup> Tempo.**

## Un poco meno lento.

*pp*

1 1<sup>o</sup> Tempo.

*s*

*p*

## 2

## Quasi Allegretto.

*pp*

*P léger.*

*tr*

*tr*

First system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). It begins with a trill (tr) and a wavy line. The middle staff has a treble clef and a key signature of two sharps. It contains several triplet markings (3) and trill markings (tr). The bottom staff has a bass clef and a key signature of two sharps. It also contains triplet markings (3) and trill markings (tr). There are dynamic markings *f* and *pp* throughout the system.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of two sharps. It contains trill markings (tr) and a wavy line. The middle staff has a treble clef and a key signature of two sharps. It contains triplet markings (3) and a trill marking (tr). The bottom staff has a bass clef and a key signature of two sharps. It contains triplet markings (3) and a trill marking (tr). There are dynamic markings *f* and *pp*. The system ends with the instruction **3 Plus lent.** and *pp* (Cor).

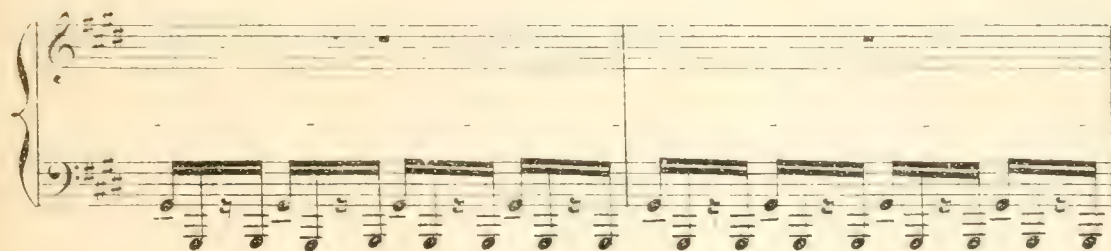
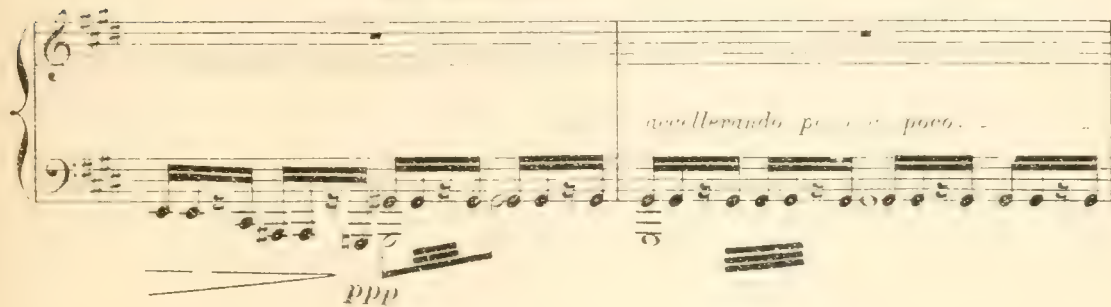
Third system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of two sharps. It contains sixteenth-note passages marked with '6' and 'Lentain'. The middle staff has a treble clef and a key signature of two sharps. It contains sixteenth-note passages marked with '6' and '3'. The bottom staff has a bass clef and a key signature of two sharps. It contains sixteenth-note passages marked with '6' and '3'. There are dynamic markings *f* and *pp*.

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of two sharps. It contains sixteenth-note passages marked with '6' and '12', and a section marked '(Plus lointain)' with triplet markings (3). The middle staff has a treble clef and a key signature of two sharps. It contains sixteenth-note passages marked with '6' and '12', and a section marked '(Plus lointain)' with triplet markings (3). The bottom staff has a bass clef and a key signature of two sharps. It contains sixteenth-note passages marked with '6' and '12', and a section marked '(Plus lointain)' with triplet markings (3). There are dynamic markings *f* and *pp*.

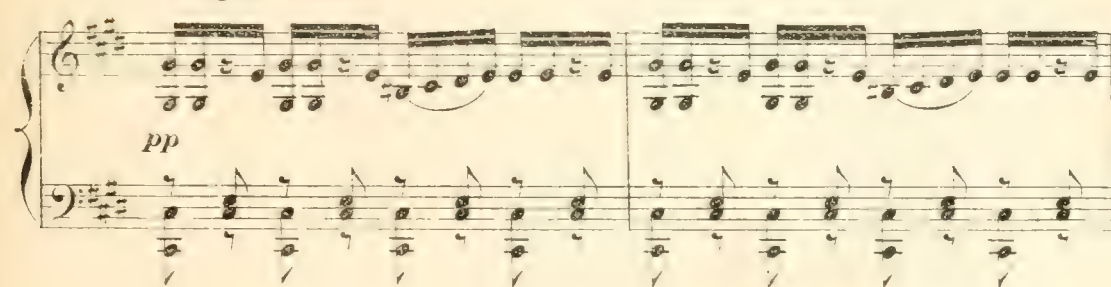
Fifth system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of two sharps. It contains a long note marked 'Le point d'orgue très long.' and a section marked 'Quasi Allegretto.' with a 4/4 time signature. The middle staff has a treble clef and a key signature of two sharps. It contains a long note marked 'Le point d'orgue très long.' and a section marked 'Quasi Allegretto.' with a 4/4 time signature. The bottom staff has a bass clef and a key signature of two sharps. It contains a long note marked 'Le point d'orgue très long.' and a section marked 'Quasi Allegretto.' with a 4/4 time signature. There are dynamic markings *f* and *pp*.

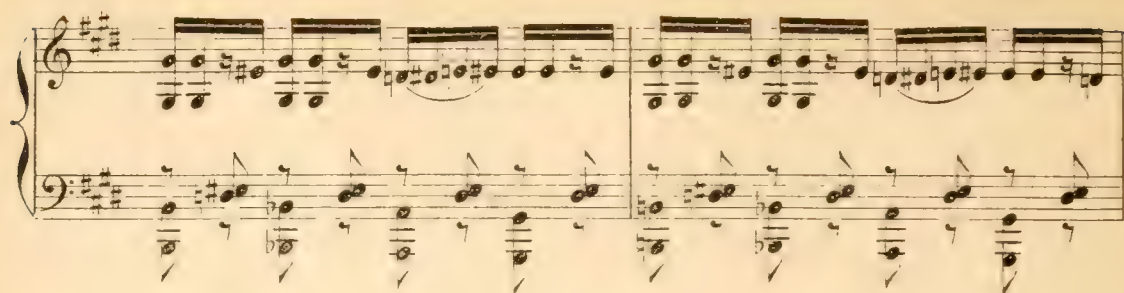


All<sup>o</sup> moderato.



Allegro.





First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of continuous eighth-note patterns in both hands, with some triplets indicated by a '3' over a group of notes.



Second system of musical notation. The treble staff continues with eighth-note patterns. The bass staff features a *cresc.* (crescendo) marking. The music maintains the eighth-note texture.



Third system of musical notation. The treble staff shows a change in the eighth-note pattern, with some notes beamed together. The bass staff continues with a steady eighth-note accompaniment.



Fourth system of musical notation. The treble staff includes a trill (tr) marking over a note. The bass staff has a *f* (forte) dynamic marking and a *Cors* (Corno) instruction. There are triplet markings (3) over groups of notes in both staves.



Fifth system of musical notation. The treble staff features several triplet markings (3) over groups of notes. The bass staff continues with eighth-note accompaniment, including some triplet markings.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a supporting line with chords and eighth notes. The word *CRISTO* is written above the first measure of the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a supporting line. Dynamics *f* (forte) are marked at the beginning of both staves.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a supporting line. Dynamics *ff* (fortissimo) are marked. A trill (tr) is indicated above the eighth measure of the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a supporting line. Dynamics *pp* (pianissimo) are marked. The word *Tempo.* is written above the treble staff. The phrase *un poco lungo* is written below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a supporting line. Dynamics *mp* (mezzo-piano) are marked. A triplet (3) is indicated above the eighth measure of the treble staff.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are a grand staff in treble and bass clefs, respectively, with the same key signature. The music features a complex, flowing melody in the upper staves and a more rhythmic, accompanimental line in the lower staves. The notation includes various note values, rests, and dynamic markings.



The second system of musical notation continues the piece. It features a grand staff with treble and bass clefs. The melody in the upper staves is marked with a *cresc* (crescendo) dynamic. The lower staves provide a steady accompaniment. The notation includes various note values, rests, and dynamic markings.



The third system of musical notation continues the piece. It features a grand staff with treble and bass clefs. The melody in the upper staves is marked with a *ff* (fortissimo) dynamic. The lower staves provide a steady accompaniment. The notation includes various note values, rests, and dynamic markings.



The fourth system of musical notation continues the piece. It features a grand staff with treble and bass clefs. The melody in the upper staves is marked with a *ff* (fortissimo) dynamic. The lower staves provide a steady accompaniment. The notation includes various note values, rests, and dynamic markings.

*avec sauvagerie.*



First system of musical notation. The treble and middle staves feature a continuous sixteenth-note arpeggiated pattern, with the number '6' written below each group of notes. The bass staff contains a few notes, including a triplet of eighth notes marked with a '3'.



Second system of musical notation. Similar to the first system, the treble and middle staves have a sixteenth-note arpeggiated pattern with '6' below. The bass staff continues with a few notes, including a triplet marked with a '3'.



Third system of musical notation. The treble and middle staves continue the sixteenth-note arpeggiated pattern with '6' below. The bass staff includes a triplet marked with a '3' and a single note marked with a '7'.



Fourth system of musical notation. The treble and middle staves continue the sixteenth-note arpeggiated pattern with '6' below. The bass staff includes a triplet marked with a '3' and a single note marked with a '6'.



First system of musical notation, featuring three staves (treble, middle, and bass) with complex rhythmic patterns and fingerings (6, 6, 6, 6).



Second system of musical notation, featuring three staves (treble, middle, and bass) with complex rhythmic patterns and fingerings (6, 6, 6, 6).



Third system of musical notation, featuring three staves (treble, middle, and bass) with complex rhythmic patterns and fingerings (6, 6, 6, 6, 7, 3).



Fourth system of musical notation, featuring three staves (treble, middle, and bass) with complex rhythmic patterns and fingerings (6, 6, 6, 6, 6, 6).



First system of musical notation, featuring three staves (treble, middle, and bass) with complex rhythmic patterns and dynamic markings. The top staff contains a series of sixteenth-note chords, each marked with a '6' and a slur. The middle staff contains a series of sixteenth-note chords, each marked with a '6' and a slur. The bottom staff contains a series of sixteenth-note chords, each marked with a '6' and a slur. The system concludes with a triplet of eighth notes in the bass staff, marked with a '3'.



Second system of musical notation, featuring three staves (treble, middle, and bass) with complex rhythmic patterns and dynamic markings. The top staff contains a series of sixteenth-note chords, each marked with a '6' and a slur. The middle staff contains a series of sixteenth-note chords, each marked with a '6' and a slur. The bottom staff contains a series of sixteenth-note chords, each marked with a '6' and a slur. The system concludes with a triplet of eighth notes in the bass staff, marked with a '3'.



Third system of musical notation, featuring three staves (treble, middle, and bass) with complex rhythmic patterns and dynamic markings. The top staff contains a series of sixteenth-note chords, each marked with a '6' and a slur. The middle staff contains a series of sixteenth-note chords, each marked with a '6' and a slur. The bottom staff contains a series of sixteenth-note chords, each marked with a '6' and a slur. The system concludes with a triplet of eighth notes in the bass staff, marked with a '3'. The word *CRPSC.* is written in the middle of the system.



Fourth system of musical notation, featuring three staves (treble, middle, and bass) with complex rhythmic patterns and dynamic markings. The top staff contains a series of sixteenth-note chords, each marked with a '6' and a slur. The middle staff contains a series of sixteenth-note chords, each marked with a '6' and a slur. The bottom staff contains a series of sixteenth-note chords, each marked with a '6' and a slur. The system concludes with a triplet of eighth notes in the bass staff, marked with a '3'.



First system of musical notation, featuring three staves. The top staff contains a series of eighth notes grouped by slurs, with a '6' below. The middle staff contains a series of eighth notes grouped by slurs, with a '6' below. The bottom staff contains a series of eighth notes grouped by slurs, with a '3' below. The word 'seen' is written below the middle staff.



Second system of musical notation, featuring three staves. The top staff contains a series of eighth notes grouped by slurs, with a '6' below. The middle staff contains a series of eighth notes grouped by slurs, with a '6' below. The bottom staff contains a series of eighth notes grouped by slurs, with a '3' below.



Third system of musical notation, featuring three staves. The top staff contains a series of eighth notes grouped by slurs, with a '6' below. The middle staff contains a series of eighth notes grouped by slurs, with a '6' below. The bottom staff contains a series of eighth notes grouped by slurs, with a '3' below.



Fourth system of musical notation, featuring three staves. The top staff contains a series of eighth notes grouped by slurs, with a '6' below. The middle staff contains a series of eighth notes grouped by slurs, with a '6' below. The bottom staff contains a series of eighth notes grouped by slurs, with a '3' below.

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two sharps (F# and C#). The upper staff features a continuous sixteenth-note pattern in the right hand, with the left hand providing a harmonic accompaniment. The lower staff contains a bass line with triplets and sixteenth notes. The measures are grouped by a brace on the left.

Second system of musical notation, measures 5-8. This system continues the musical themes established in the first system, maintaining the 2/4 time signature and key signature. It features similar sixteenth-note patterns and triplet figures in both hands.

Third system of musical notation, measures 9-12. This system includes performance instructions: *poco rit.* (slightly ritardando) at the beginning of measure 9, *Tempo.* (return to tempo) at the start of measure 10, and *sempre ff* (always fortissimo) in measure 11. The notation includes trills in the upper staff and triplet patterns in the lower staff. A measure rest is present in measure 10.

Fourth system of musical notation, measures 13-16. This system continues the piece with trills in the upper staff and triplet patterns in the lower staff. The music maintains its 2/4 time signature and key signature.

15

*tr... tr... tr...*

*fff*

*avec une joie sauvage.*

14



First system of musical notation, featuring treble and bass staves. The key signature is two sharps (F# and C#). The music includes various rhythmic patterns, including triplets (marked '3') and eighth notes (marked '8'). Dynamics include *ff* (fortissimo) and accents (marked 'v').




Second system of musical notation, continuing the piece. It features treble and bass staves with various rhythmic patterns, including triplets (marked '3') and eighth notes (marked '8'). A measure rest is indicated by a large '15' above the staff.



Third system of musical notation, continuing the piece. It features treble and bass staves with various rhythmic patterns, including triplets (marked '3') and eighth notes (marked '8').



Fourth system of musical notation, continuing the piece. It features treble and bass staves with various rhythmic patterns, including triplets (marked '3') and eighth notes (marked '8'). Dynamics include *f* (forte) and *pp* (pianissimo). The instruction *ff appassionato.* is written below the staff.



Fifth system of musical notation, continuing the piece. It features treble and bass staves with various rhythmic patterns, including triplets (marked '3') and eighth notes (marked '8'). Dynamics include *ff* (fortissimo).

16

17

Tempo. Il canto molto legato.

18

System 18, measures 1-3. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 1 features a triplet of eighth notes in the treble and a complex bass line with triplets. Measure 2 continues the melodic lines with various intervals. Measure 3 shows a continuation of the patterns with a triplet in the treble.

System 18, measures 4-6. Measure 4 has a triplet in the treble and a bass line with a triplet. Measure 5 continues the melodic development. Measure 6 features a triplet in the treble and a bass line with a triplet.

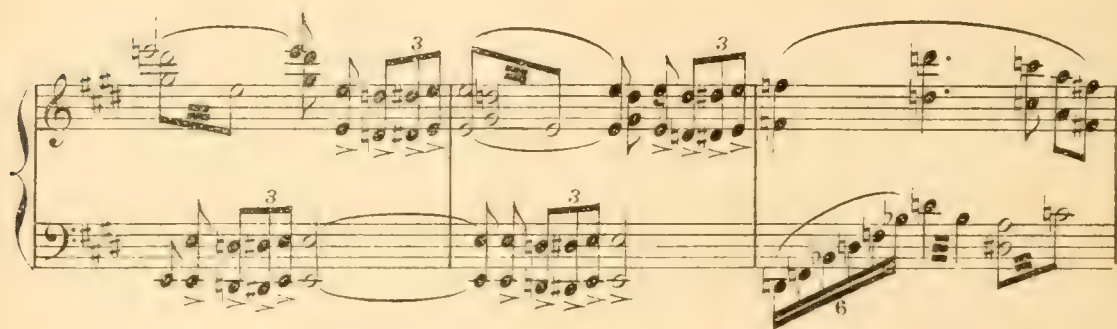
System 18, measures 7-9. Measure 7 has a triplet in the bass. Measure 8 continues the melodic lines. Measure 9 features a triplet in the bass.

19

System 19, measures 1-3. Measure 1 has a triplet in the bass. Measure 2 continues the melodic lines. Measure 3 features a triplet in the bass.

System 19, measures 4-6. Measure 4 has a triplet in the bass. Measure 5 continues the melodic lines. Measure 6 features a triplet in the bass. The system concludes with the instruction *pp subito.* (pianissimo subito).





First system of musical notation, measures 19-20. The key signature is two sharps (F# and C#). The music is written for piano (p) and features a forte (f) dynamic marking. The right hand contains complex sixteenth-note passages with slurs and accents. The left hand features a steady eighth-note accompaniment. Measure 20 includes a triplet of eighth notes in both hands.

Second system of musical notation, measures 21-22. The right hand continues with intricate sixteenth-note patterns. The left hand maintains the eighth-note accompaniment. Measure 22 features a triplet of eighth notes in the left hand.

Third system of musical notation, measures 23-24. The right hand has a triplet of eighth notes in measure 23. The left hand also features a triplet of eighth notes in measure 23. Measure 24 shows a triplet of eighth notes in the right hand.

25

Fourth system of musical notation, measures 25-26. The right hand continues with sixteenth-note passages. The left hand features a triplet of eighth notes in measure 26.

Fifth system of musical notation, measures 27-28. The right hand has a triplet of eighth notes in measure 27. The left hand features a triplet of eighth notes in measure 28.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). The right hand plays a complex, rapid melody with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. A dynamic marking of *f* (forte) is present below the bass staff, and a triplet of eighth notes is indicated in the left hand.

Second system of musical notation, continuing the piece. The right hand features a series of beamed sixteenth notes, some with accents. The left hand continues with a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present below the bass staff.

Third system of musical notation, starting with a measure number of 24. The right hand has a melodic line with some rests and beamed notes. The left hand has a more active accompaniment with eighth notes. A dynamic marking of *mp* (mezzo-piano) is present below the bass staff. Triplet markings are visible in both hands.

Fourth system of musical notation. The right hand continues with a melodic line, and the left hand has a steady accompaniment. Triplet markings are present in both hands.

Fifth system of musical notation. The right hand features a melodic line with some beamed notes. The left hand has a steady accompaniment. Triplet markings are present in both hands.

25

First system of musical notation for measures 25-26. The treble and bass staves are joined by a brace. The key signature has two sharps (F# and C#). Measure 25 features a complex texture with triplets and sixteenth notes. Measure 26 continues with similar rhythmic patterns, including a triplet in the bass staff.

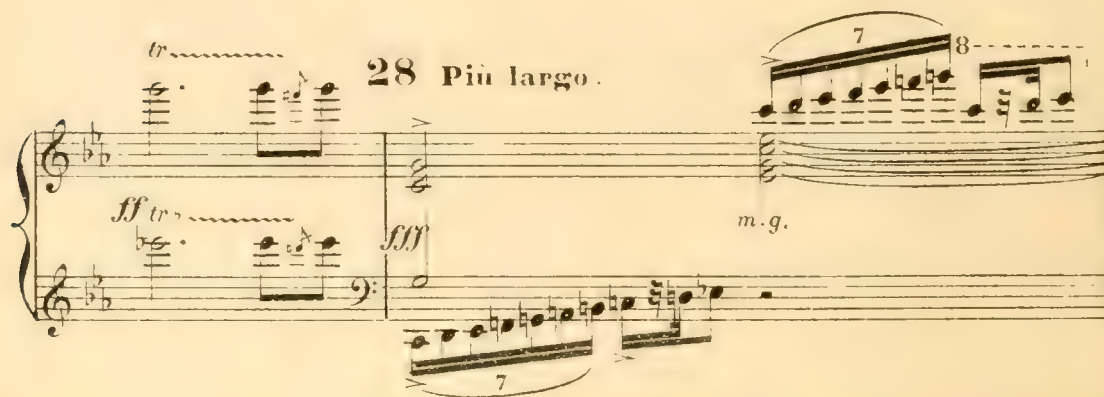
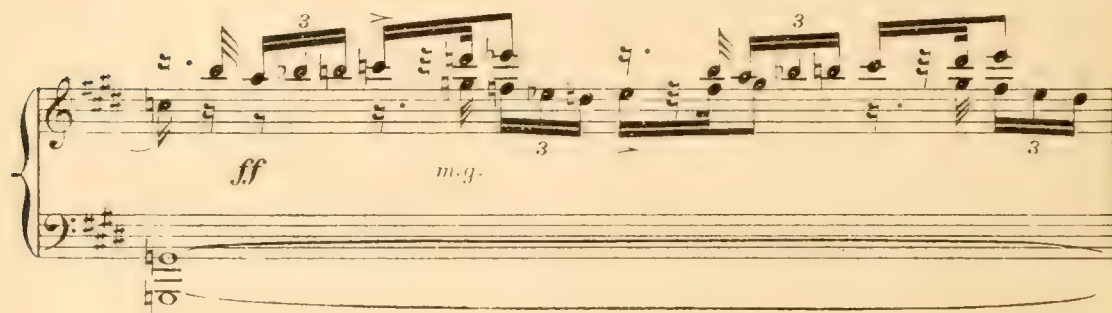
Second system of musical notation for measures 25-26. The treble staff has a triplet of eighth notes in measure 25. The bass staff has a triplet of eighth notes in measure 26. The notation includes various accidentals and slurs.

Third system of musical notation for measures 25-26. The treble staff has a triplet of eighth notes in measure 25. The bass staff has a triplet of eighth notes in measure 26. The notation includes various accidentals and slurs.

Fourth system of musical notation for measures 25-26. The treble staff has a triplet of eighth notes in measure 25. The bass staff has a triplet of eighth notes in measure 26. The notation includes various accidentals and slurs.

Fifth system of musical notation for measures 25-26. The treble staff has a triplet of eighth notes in measure 25. The bass staff has a triplet of eighth notes in measure 26. The notation includes various accidentals and slurs.

*cresc.*



First system of a musical score in G-flat major (three flats). The right hand features a descending eighth-note scale starting on G4, marked with a '7' and a slur. The left hand plays a descending eighth-note scale starting on G3, also marked with a '7' and a slur. The dynamic marking *mf* is present.

Second system of the musical score. The right hand continues the descending eighth-note scale, marked with a '7' and a slur. The left hand continues the descending eighth-note scale, marked with a '7' and a slur. The dynamic marking *mf* is present.

Third system of the musical score. The right hand continues the descending eighth-note scale, marked with a '7' and a slur. The left hand continues the descending eighth-note scale, marked with a '7' and a slur. The dynamic marking *mf* is present.

29

Fourth system of the musical score, starting with the measure number 29. The right hand continues the descending eighth-note scale, marked with a '7' and a slur. The left hand continues the descending eighth-note scale, marked with a '7' and a slur. The dynamic marking *mf* is present.

Fifth system of the musical score. The right hand continues the descending eighth-note scale, marked with a '7' and a slur. The left hand continues the descending eighth-note scale, marked with a '7' and a slur. The dynamic marking *mf* is present.

First system of a musical score. The treble staff contains a melodic line with a slur over three measures, each marked with a 'V' (accent). The bass staff features a descending eighth-note scale marked with a '7' (finger number) and a slur. A dynamic marking *m. g.* (mezzo-forte) is placed between the staves. The system concludes with a complex chordal passage in the treble staff, marked with a '7' and an '8' (finger numbers), and a slur.

Second system of the musical score. The treble staff has a sustained chord in the first measure, followed by a complex chordal passage marked with a '7' and a slur. The bass staff continues the descending eighth-note scale from the first system, also marked with a '7' and a slur.

50

Third system, starting at measure 50. The tempo instruction **Più mosso.** is written above the treble staff. The treble staff has a melodic line with a slur. The bass staff features a continuous eighth-note accompaniment marked with a dynamic *mf* (mezzo-forte). A dynamic marking *cresc.* (crescendo) is written below the bass staff.

Fourth system of the musical score. The treble staff has a melodic line with a slur. The bass staff continues the eighth-note accompaniment. A triplet of eighth notes is marked with a '3' in the treble staff.

First system of a musical score. It consists of three staves: a treble staff, a middle treble staff, and a bass staff. The key signature has two flats (B-flat and E-flat). The first measure of the treble staff contains a whole note chord (F4, A4, C5) with a fermata. The middle treble staff has a triplet of eighth notes (F4, A4, C5) followed by a half note (F4) with a fermata. The bass staff has a continuous eighth-note accompaniment. The second measure of the treble staff contains a whole note chord (F4, A4, C5) with a fermata. The middle treble staff has a half note (F4) with a fermata. The bass staff continues the eighth-note accompaniment.

Second system of a musical score. It consists of three staves: a treble staff, a middle treble staff, and a bass staff. The key signature has two flats (B-flat and E-flat). The first measure of the treble staff contains a whole note chord (F4, A4, C5) with a fermata. The middle treble staff has a triplet of eighth notes (F4, A4, C5) followed by a half note (F4) with a fermata. The bass staff has a continuous eighth-note accompaniment. The second measure of the treble staff contains a whole note chord (F4, A4, C5) with a fermata. The middle treble staff has a half note (F4) with a fermata. The bass staff continues the eighth-note accompaniment.

51

Third system of a musical score. It consists of three staves: a treble staff, a middle treble staff, and a bass staff. The key signature has two flats (B-flat and E-flat). The first measure of the treble staff contains a whole note chord (F4, A4, C5) with a fermata. The middle treble staff has a triplet of eighth notes (F4, A4, C5) followed by a half note (F4) with a fermata. The bass staff has a continuous eighth-note accompaniment. The second measure of the treble staff contains a whole note chord (F4, A4, C5) with a fermata. The middle treble staff has a half note (F4) with a fermata. The bass staff continues the eighth-note accompaniment.

Fourth system of a musical score. It consists of three staves: a treble staff, a middle treble staff, and a bass staff. The key signature has two flats (B-flat and E-flat). The first measure of the treble staff contains a whole note chord (F4, A4, C5) with a fermata. The middle treble staff has a triplet of eighth notes (F4, A4, C5) followed by a half note (F4) with a fermata. The bass staff has a continuous eighth-note accompaniment. The second measure of the treble staff contains a whole note chord (F4, A4, C5) with a fermata. The middle treble staff has a half note (F4) with a fermata. The bass staff continues the eighth-note accompaniment.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The treble staff contains a series of chords, mostly triads and dyads, with some accidentals. The bass staff contains a continuous eighth-note accompaniment pattern. A fermata is placed over the final chord in the treble staff.

Second system of the musical score, marked with the number 32. It features a grand staff. The treble staff has a series of chords, some with triplets indicated by a '3' over the notes. The bass staff has a continuous eighth-note accompaniment. A *ff* (fortissimo) dynamic marking is present in the bass staff.

Third system of the musical score. It features a grand staff. The treble staff has a series of chords, some with triplets. The bass staff has a continuous eighth-note accompaniment. A *rit.* (ritardando) marking is present in the bass staff. A *Tempo.* marking is placed above the treble staff.

Fourth system of the musical score, marked with the number 32. It features a grand staff. The treble staff has a series of chords, some with triplets. The bass staff has a continuous eighth-note accompaniment. A *rit.* marking is present in the bass staff. A *ff* marking is present in the bass staff. A *très soutenu.* marking is present in the bass staff. A *a Tempo.* marking is placed above the treble staff.

Fifth system of the musical score. It features a grand staff. The treble staff has a series of chords, some with triplets. The bass staff has a continuous eighth-note accompaniment. A *ff* marking is present in the bass staff. A *très soutenu.* marking is present in the bass staff.

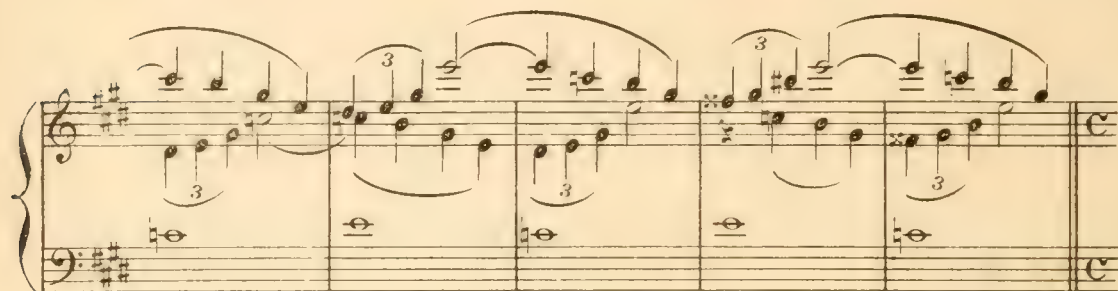
First system of the musical score. It consists of three staves. The top two staves are treble clef, and the bottom staff is bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The first two staves have long, sustained notes with slurs. The bottom staff features a series of eighth-note runs, each marked with a '7' and an accent (>).

Second system of the musical score. It consists of three staves. The top two staves are treble clef, and the bottom staff is bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The first two staves have long, sustained notes with slurs. The bottom staff features a series of eighth-note runs, each marked with a '6' and an accent (>). To the right of the staves, the text *poco allargando.* is written above a triplet of eighth notes, and *poco allargando.* is written below a triplet of eighth notes.

Third system of the musical score, starting with the measure number 34. It consists of three staves. The top two staves are treble clef, and the bottom staff is bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The first two staves have long, sustained notes with slurs. The bottom staff features a series of eighth-note runs, each marked with a '3' and an accent (>). To the right of the staves, the text *Animato poco a poco e crescendo.* is written above a triplet of eighth notes, and *cresc.* is written below a triplet of eighth notes.

Fourth system of the musical score. It consists of three staves. The top two staves are treble clef, and the bottom staff is bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The first two staves have long, sustained notes with slurs. The bottom staff features a series of eighth-note runs, each marked with a '3' and an accent (>).

55



Une croche comme une noire de la mesure précédente.

56

*ff**animez.**ff*

32

32

33

33

34

34

35

35

First system of the musical score. The treble clef staff contains chords marked with the number 12. The bass clef staff features triplet eighth notes, with the first measure marked *fff*. The system concludes with a triplet of eighth notes in the bass staff.

Second system of the musical score, beginning with the measure number 39. The treble clef staff has chords marked 12 and 6. The bass clef staff contains triplet eighth notes and chords marked 12. The system ends with a triplet of eighth notes in the bass staff and a *fff* dynamic marking in the treble staff.

Third system of the musical score, beginning with the measure number 40. Above the system is a trill ornament: *tr♭* followed by a wavy line and *tr♮*. The treble clef staff has chords marked 12 and triplet eighth notes. The bass clef staff features triplet eighth notes. The system concludes with a triplet of eighth notes in the bass staff and a *f* dynamic marking in the treble staff.

Fourth system of the musical score. Above the system is a trill ornament: *tr♮* followed by a wavy line and *tr♭*. The treble clef staff contains triplet eighth notes and chords marked 12, with a *f* dynamic marking. The bass clef staff features triplet eighth notes and chords marked 12, with a *f* dynamic marking. The system concludes with a triplet of eighth notes in the bass staff and a *fff* dynamic marking in the treble staff.



First system of musical notation, measures 39-40. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The left hand features a rapid sixteenth-note arpeggiated pattern, while the right hand plays chords and single notes. The dynamic marking *fff* is present in the left hand. Measure numbers 39 and 40 are indicated above the staves.



Second system of musical notation, measures 41-42. The left hand continues with arpeggiated figures, and the right hand plays chords. The dynamic marking *ff* is present in the left hand. Measure numbers 41 and 42 are indicated above the staves.



Third system of musical notation, measures 43-44. The left hand features a rapid sixteenth-note arpeggiated pattern, and the right hand plays chords. Measure numbers 43 and 44 are indicated above the staves.



Fourth system of musical notation, measures 45-46. The left hand features a rapid sixteenth-note arpeggiated pattern, and the right hand plays chords. The dynamic marking *pp* is present in the right hand. Measure numbers 45 and 46 are indicated above the staves.



Fifth system of musical notation, measures 47-48. The left hand features a rapid sixteenth-note arpeggiated pattern, and the right hand plays chords. The dynamic marking *pp* is present in the left hand. Measure numbers 47 and 48 are indicated above the staves.

4/4

First system of a musical score in 4/4 time. The treble staff features a melody of eighth notes with slurs and accents, while the bass staff provides a harmonic accompaniment of eighth notes. Both parts include triplet markings (3). A *cresc.* (crescendo) marking is placed above the bass staff. The system concludes with a double bar line.

Second system of the musical score. The treble staff continues the melodic line with slurs and accents, and the bass staff continues the accompaniment. Triplet markings (3) are present in both staves. A *cresc.* marking is visible above the bass staff. The system ends with a double bar line.

Third system of the musical score. The treble staff features a more complex melodic line with many slurs and accents. The bass staff continues the accompaniment. Triplet markings (3) are present in both staves. A *cresc.* marking is visible above the bass staff. The system ends with a double bar line.

Fourth system of the musical score. The treble staff continues the melodic line with slurs and accents. The bass staff continues the accompaniment. Triplet markings (3) are present in both staves. The system ends with a double bar line.

Fifth system of the musical score. The treble staff continues the melodic line with slurs and accents. The bass staff continues the accompaniment. Triplet markings (3) are present in both staves. The system ends with a double bar line.

45

Two systems of musical notation for measures 45 and 46. The first system (measures 45-46) features a treble staff with a whole note chord and a bass staff with a melodic line marked *m.d.* and a piano dynamic. The second system (measures 47-48) continues the melodic lines in both staves. The third system (measures 49-50) shows a more complex texture with multiple voices in both staves.

46

Two systems of musical notation for measures 46 and 47. The first system (measures 46-47) features a treble staff with a whole note chord and a bass staff with a melodic line. The second system (measures 48-50) continues the melodic lines in both staves, with a *dim.* (diminuendo) marking in the treble staff and a *dim.* marking in the bass staff.

Musical score for measures 45-47. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The right hand features a complex, rapid sixteenth-note pattern. The left hand plays a more rhythmic accompaniment. A *dim.* (diminuendo) marking is present in measure 46, and a *p* (piano) dynamic marking is in measure 47.

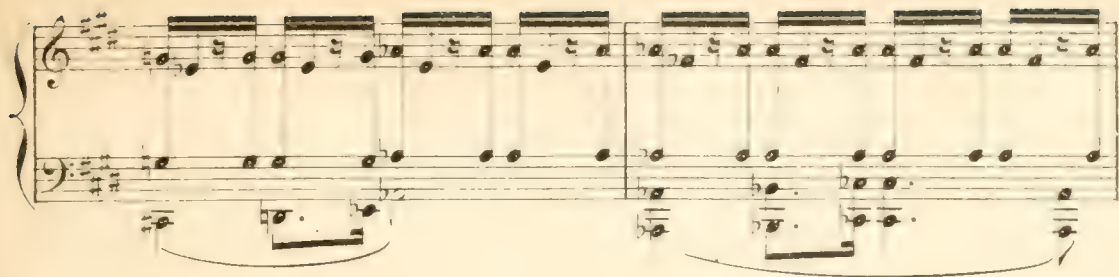
Musical score for measures 48-50. The right hand has a long, sweeping melodic line that spans across the measures. The left hand continues with a rhythmic accompaniment. A *ppp* (pianissimo) dynamic marking is shown in measure 50.

## 48 Stesso tempo.

Musical score for measures 51-53. The tempo is marked *pp* (pianissimo). The right hand plays a steady stream of sixteenth notes. The left hand provides a simple harmonic accompaniment.

Musical score for measures 54-56. The right hand continues with the sixteenth-note pattern. The left hand has a more active accompaniment with some grace notes.

Musical score for measures 57-59. The right hand maintains the sixteenth-note texture. The left hand's accompaniment remains consistent with the previous measures.



Un peu moins vite.



First system of musical notation, featuring piano accompaniment with triplets and slurs. The key signature has two sharps (F# and C#).

50

Tempo.

Second system of musical notation, continuing the piano accompaniment. It includes the instruction *poco rit.* and dynamic markings *pp* and *ppp*.

Third system of musical notation, featuring a cornet part labeled *pp Cors.* and piano accompaniment. The system ends with a *ppp* dynamic marking.

Fourth system of musical notation, featuring piano accompaniment and woodwind parts. It includes the instruction *Fl. pp Clar* and the number 51.

Fifth system of musical notation, featuring piano accompaniment and woodwind parts. It includes the instruction *Stesso tempo.* and a *p* dynamic marking.

*expressif.*

First system of a musical score for piano. It features a treble and bass staff. The treble staff has a melodic line with slurs and ties. The bass staff has a more rhythmic accompaniment. The key signature has two sharps (F# and C#). The time signature is 3/4. The system ends with a double bar line.

32 *Tempo.*

Second system of the musical score. It begins with the measure number 32. The tempo marking *Tempo.* is present. The treble staff contains a complex melodic passage with many sixteenth notes. The bass staff has a simpler accompaniment. The system ends with a double bar line.

Third system of the musical score. The treble staff continues the melodic line. The bass staff has a steady accompaniment. The system ends with a double bar line.

*Tempo.*

Fourth system of the musical score. It begins with the tempo marking *Tempo.*. The treble staff has a melodic line with slurs. The bass staff has a simple accompaniment. The system ends with a double bar line.

35

Fifth system of the musical score. It begins with the measure number 35. The treble staff has a melodic line. The bass staff has a simple accompaniment. The system ends with a double bar line.

Tempo

First system of musical notation, measures 53-54. The key signature has two sharps (F# and C#). Measure 53 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 54 continues with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The tempo marking "Tempo" is positioned above the staff.

54

Second system of musical notation, measures 55-56. Measure 55 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 56 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The tempo marking "Tempo" is positioned above the staff.

Third system of musical notation, measures 57-58. Measure 57 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 58 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The tempo marking "Tempo" is positioned above the staff.

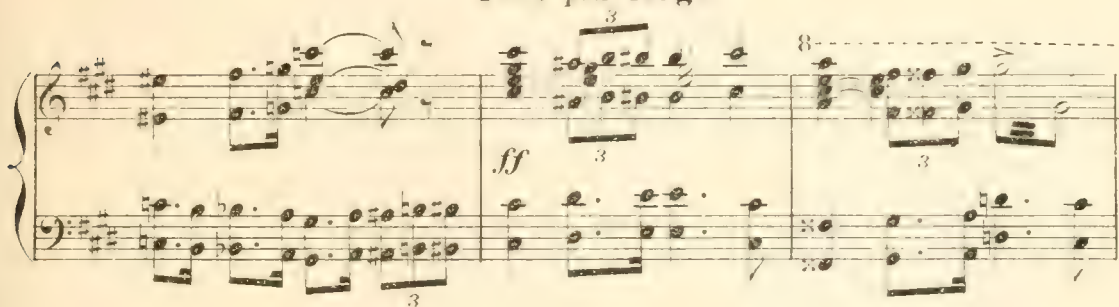
55

Fourth system of musical notation, measures 59-60. Measure 59 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 60 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The tempo marking "Tempo" is positioned above the staff.

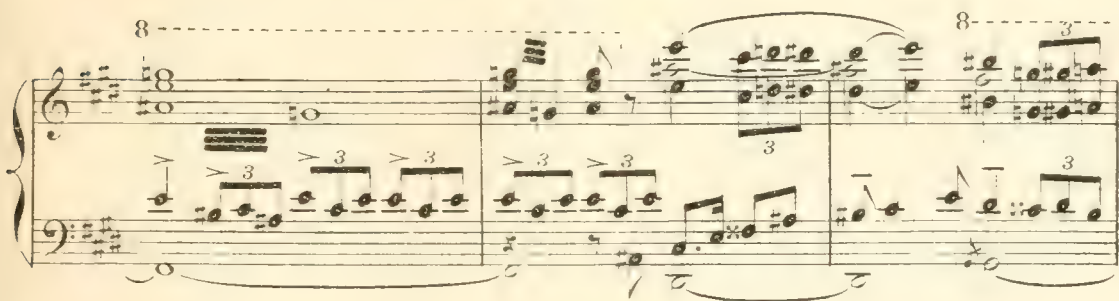
Fifth system of musical notation, measures 61-62. Measure 61 contains a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 62 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The tempo marking "Tempo" is positioned above the staff.



*Poco più largo*



56





First system of musical notation, measures 51-54. The treble staff features a melodic line with eighth-note triplets and sixteenth-note patterns, while the bass staff provides a harmonic accompaniment with eighth-note triplets. A first ending bracket spans measures 53 and 54.



Second system of musical notation, measures 55-58. The treble staff continues with complex rhythmic patterns, including eighth-note triplets and sixteenth-note runs. The bass staff maintains a steady accompaniment of eighth-note triplets.

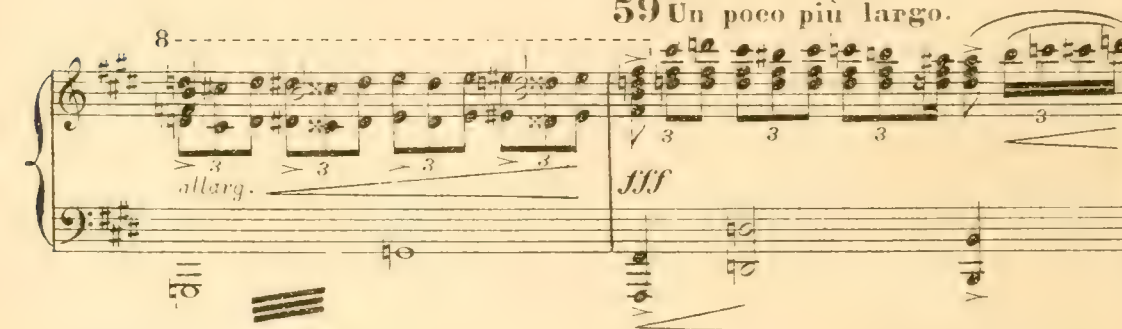


Third system of musical notation, measures 59-62. The treble staff features a melodic line with eighth-note triplets and sixteenth-note patterns. The bass staff provides a harmonic accompaniment with eighth-note triplets.



Fourth system of musical notation, measures 63-66. The treble staff continues with complex rhythmic patterns, including eighth-note triplets and sixteenth-note runs. The bass staff maintains a steady accompaniment of eighth-note triplets.

### 59 Un poco più largo.



Fifth system of musical notation, measures 67-70. The treble staff features a melodic line with eighth-note triplets and sixteenth-note patterns. The bass staff provides a harmonic accompaniment with eighth-note triplets. The system includes a first ending bracket and a *fff* dynamic marking.

First system of musical notation, measures 1-4. The treble staff features a continuous eighth-note triplet pattern. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 5-8. The treble staff continues the eighth-note triplet pattern. The bass staff continues the harmonic accompaniment.

60

Third system of musical notation, measures 9-12. Measure 9 is marked *allargando.* and contains eighth-note triplets. Measure 10 is marked *fff* and contains a sixteenth-note sextuplet. Measure 11 is marked *animato.* and contains eighth-note triplets. Measure 12 continues the triplet pattern.

Fourth system of musical notation, measures 13-16. Measures 13 and 15 feature a sixteenth-note sextuplet in the treble staff and eighth-note triplets in the bass staff. Measures 14 and 16 continue the triplet pattern in the bass staff.

Fifth system of musical notation, measures 17-20. Measures 17 and 19 feature a sixteenth-note sextuplet in the treble staff and eighth-note triplets in the bass staff. Measures 18 and 20 continue the triplet pattern in the bass staff.

## 61

Exercise 61, measures 1-4. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The first system (measures 1-2) features a treble staff with a sixteenth-note scale (marked '6') and a bass staff with eighth-note chords (marked '3'). The second system (measures 3-4) continues with similar patterns, including a forte (*ff*) dynamic marking and triplet markings ('3').

## 62

Exercise 62, measures 1-4. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The first system (measures 1-2) features a treble staff with eighth-note chords (marked '3') and a bass staff with a whole note chord. The second system (measures 3-4) continues with similar patterns, including a forte (*ff*) dynamic marking and triplet markings ('3'). The third system (measures 5-6) features a treble staff with eighth-note chords (marked '3') and a bass staff with a whole note chord. The fourth system (measures 7-8) features a treble staff with eighth-note chords (marked '3') and a bass staff with a whole note chord, including a forte (*ff*) dynamic marking and a piano (*pp*) dynamic marking.

Beaucoup moins vite

65

First system of music, measures 65-68. Treble and bass staves. Treble staff has a key signature of two sharps (F# and C#) and a common time signature. Bass staff has a key signature of two sharps and a common time signature. Measure 65 has a dynamic marking of *pp* and a marking "(Cloches)". Measure 66 has a dynamic marking of *pp*. Measure 67 has a dynamic marking of *p m.d.*. Measure 68 has a dynamic marking of *p m.g.*. There are crescendo and decrescendo hairpins throughout the system.

Second system of music, measures 69-72. Treble and bass staves. Measure 69 has a dynamic marking of *pp* and a marking "rit. 3". Measure 70 has a dynamic marking of *pp* and a marking "Tempo.". Measure 71 has a dynamic marking of *pp* and a marking "rit. 3". Measure 72 has a dynamic marking of *pp* and a marking "Tempo.". There are crescendo and decrescendo hairpins throughout the system.

Third system of music, measures 73-76. Treble and bass staves. Measure 73 has a dynamic marking of *pp* and a marking "rit. 5". Measure 74 has a dynamic marking of *pp* and a marking "Tempo.". Measure 75 has a dynamic marking of *pp* and a marking "Tempo.". Measure 76 has a dynamic marking of *pp* and a marking "Tempo.". There are crescendo and decrescendo hairpins throughout the system.

Fourth system of music, measures 77-80. Treble and bass staves. Measure 77 has a dynamic marking of *pp*. Measure 78 has a dynamic marking of *ppp*. Measure 79 has a dynamic marking of *pp*. Measure 80 has a dynamic marking of *pp*. There are crescendo and decrescendo hairpins throughout the system.

Fifth system of music, measures 81-84. Treble and bass staves. Measure 81 has a dynamic marking of *pp*. Measure 82 has a dynamic marking of *pp*. Measure 83 has a dynamic marking of *pp*. Measure 84 has a dynamic marking of *pp*. There are crescendo and decrescendo hairpins throughout the system.

Sixth system of music, measures 85-88. Treble and bass staves. Measure 85 has a dynamic marking of *pp*. Measure 86 has a dynamic marking of *pp*. Measure 87 has a dynamic marking of *pp*. Measure 88 has a dynamic marking of *pp*. There are crescendo and decrescendo hairpins throughout the system.

## SCÈNE I

JULIEN

*Une plaine déserte le soir à la tombée de la nuit—Julien arrive haletant ses vêtements sont couverts de sang et de boue.*

JULIEN

SOPRANI

TÉNORS.

PIANO.

67 *Tranquille*

*p*  
Clar. Basse.

Flûtes (Julien s'assied sur une pierre,  
Cor anglais

(épuisé de fatigue)

86

First system of piano accompaniment. Treble and bass staves. Key signature: two sharps (F# and C#). The music features a complex texture with many beamed sixteenth and thirty-second notes. There are trills in the right hand and triplets in the left hand. A crescendo hairpin is visible at the end of the system.

Second system of piano accompaniment. Treble and bass staves. Continuation of the complex texture with beamed notes and triplets. A crescendo hairpin is visible at the end of the system.

Third system of piano accompaniment. Treble and bass staves. The music includes a *dim.* (diminuendo) marking. There are trills and triplets. A crescendo hairpin is visible at the end of the system.

(Il regarde autour de lui)

JULIEN.

69

Fourth system of piano accompaniment. Treble and bass staves. The treble staff has a melodic line with a few notes. The bass staff has a more active line with triplets. Dynamics include *p* (piano) and *pp* (pianissimo). A crescendo hairpin is visible at the end of the system.

La nuit vient \_\_\_\_\_

Fifth system of piano accompaniment. Treble and bass staves. The treble staff has a melodic line with lyrics. The bass staff has a more active line with triplets. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *più f* (più forte). A crescendo hairpin is visible at the end of the system.

(Revoyant le carnage)

J'ai tué! \_\_\_\_\_

J'ai tué! \_\_\_\_\_

J'ai

## Allegro.

J. *tué!*

*Allegro.*

*ff* *ff*

J. *f*  
*Le*

*mf*

J. *sang est sur le sol dans les fo - rêts,*

J. *J'ai*

*trb* *trb* *trb* *trb*

*avec sauterie.*

vu partout la vi - e et ——— j'en suis rûé  
*trb trb trb trb* Un peu plus vite.

*ff*

**JULIEN.**  
**Moderato.**

*p* **Très lent.**  
 Il n'y a plus

**Moderato.**

**70**

eu que la mort après, Le sang est dans la plai - ne où j'ai tu -

*f* **poco rit.**

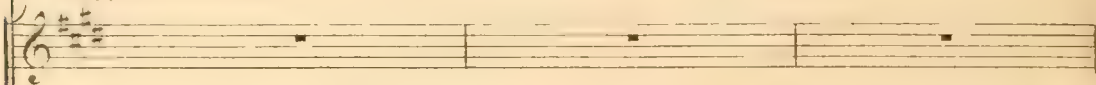
*pp* **Très lent.** *poco rit*

JULIEN.

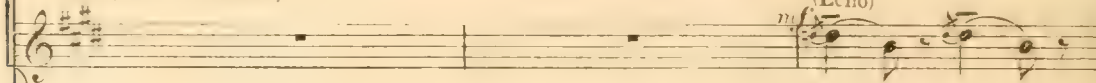
Allegro.



SOR (dans la coulisse)



TÉN. (dans la coulisse)

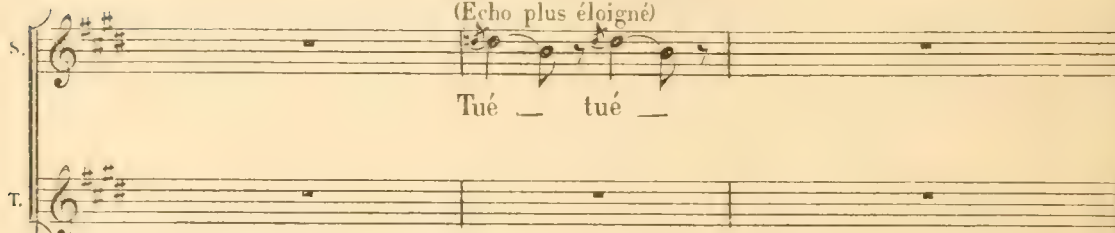
(Deux ou trois voix seulement)  
(Echo)

Tué — tué —

Allegro.

(Deux ou trois voix seulement)  
(Echo plus éloigné)

Tué — tué —



71

Très lent.

J. *f* J'ai tué de l'aurore à la

Très lent.

*pp* *ppp* *suivent.*

8<sup>a</sup> basse

J. *Poco agitato.* nuit qui des-cend; *Poco agitato.*

*p* *mg.* *p*

2 3 3 3

J. Les ar-bres.

*mg.* 3 3 3 3 3 3

J. l'eau les fleurs les

3 3 3 3 3 3

J. pier - res, ont du

*f* *poco rit.*

3

## 72 Allegro.

J. sang

SOP. (dans la coulisse)

TEN. (dans la coulisse)

(Echo)

Sang sang

*ff* *p*

(Echo plus éloigné)

Sang sang

*ff* *pp* *ff*

Allegro moderato.

8

3 3 3 3

## JULIEN.

8- **1<sup>o</sup> Tempo.** Et

J. mon ge - nêt da - nois, \_\_\_\_\_ Mes deux bas -

J. - sets, ont fui Mes deux bas - sets, ont

J. fui N'é - cou - tant plus ma voix.

*cresc.*

J. *ff* Le ciel même a du sang! *Allegro.*

8 *ff* suivez. *ff*

J. *ff*

SOP. (dans la coulisse)

TEN. (dans la coulisse) (Écho)

Sang! sang!

*p* *ff*

(Écho plus éloigné)

S. Sang! sang!

T.

*pp* *ff*

8

*dim.* *rall.* *pp*

*p* 8! bassa...

## 74 Lent.

J. *Lent.*

Tout est mort! — Tout ce qui vivait — est —

*pp*

8<sup>va</sup> bassa.

3

J. mort — Oûsuis - je? perdu? —

*p*

3

*p*

## Un poco agitato.

*mp*

1

2



JULIEN.  *poco rit.* Tempo. Allegro.

Ah! les horreurs trop for- tes

*Allegro.*

J. Oh! le mas\_sacre é\_nor-

J. me Oh! cet ef - fort! Tou-tes les bê-tes que je

J. 

vis sont mor- - - tes; Gla-

75 J. 

-pis - sent les bassets,

J. 

Oh! leurs abois!

J. 

Ga-lo pe le da-

J. *nois!* Je tu

*ff*

J. *e!* Je tu

(Avec exaltation)

J. *e!* Je tu *e!* Je tu *e!* Je

*rit. un poco.* **Allegro molto.**

J. tu *e!* Je tu *e!* Je tu

**Allegro molto.**

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part has a complex texture with many beamed sixteenth notes. Dynamics include *ff* and *ff*.

## 76 Allegro.

Second system of musical notation, starting with a piano introduction marked *ff*. The piano part continues with dense sixteenth-note patterns.

SOP. (dans la coulisse)

Écho (plus éloigné)

TÉN. (dans la coulisse)

(Écho)

hu - e hu - e

8 Tu - e! tu - e!

Third system of musical notation, including vocal lines and piano accompaniment. Dynamics include *p*, *ff*, and *pp*.

Fourth system of musical notation, featuring a piano introduction marked *fff* and a complex texture of beamed sixteenth notes.

Fifth system of musical notation, featuring a piano introduction marked *p* and a complex texture of beamed sixteenth notes. Dynamics include *p*, *piu p*, and *pp*.

JULIEN.

77 Très lent.  
*p*

Et main\_te \_

La moitié moins vite.

Très lent.

*ppp*

*p* *pp*

(Mystérieux)

*p*

(Épuisé)

*calme.* *p*

**Poco animato**



JULIEN (Avec exaltation)  
*poco allargando.***Più largo.**
*subito.*

CHOEUR INVISIBLE (Les voix de la conscience)  
 SOP. (Julien se rassied comme abattu et semble écouter des voix intérieures)

CHOEUR.  
 TEN. 2<sup>e</sup> BASSES. *pp* *molto legato.*

Les choses jus-ti-ciè-res Qui dans nos poitri-nes et

*Lent.*

*pp* *molto legato.*

S.  
 C.  
 T.  
 P.  
 2<sup>e</sup> L.

*p*


In - crustent des re - mords — pour

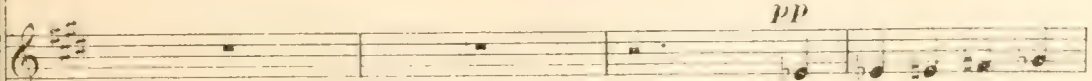
*p*


sur nos fronts — In - crustent des re - mords — pour

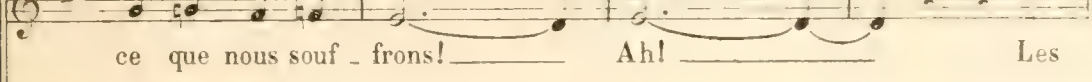
*p*


sur nos fronts — In - crustent des re - mords pour

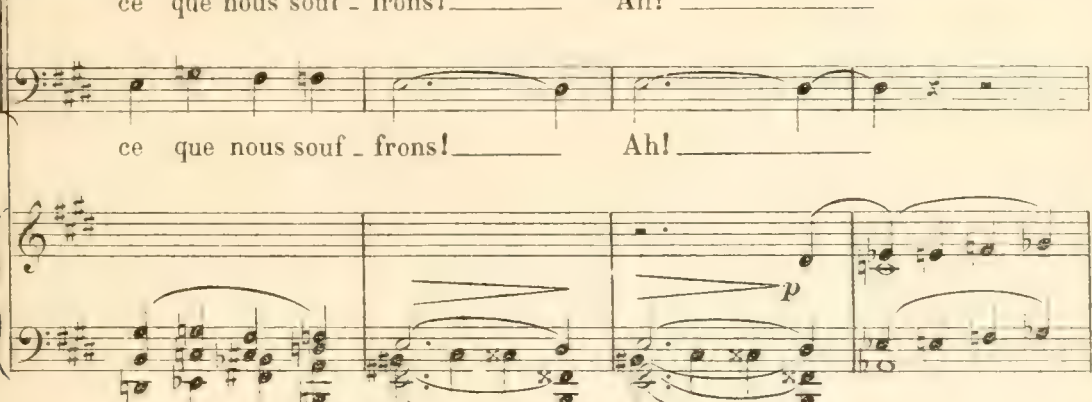
S. 

C.  *pp*  
Les cho-ses jus-ti-


1.  *ppp*  
ce que nous souf-frons! Ah! Les

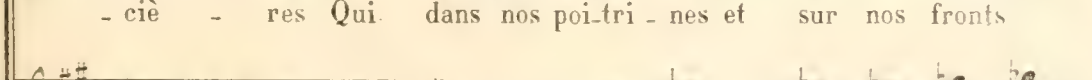
1<sup>re</sup> B.   
ce que nous souf-frons! Ah!

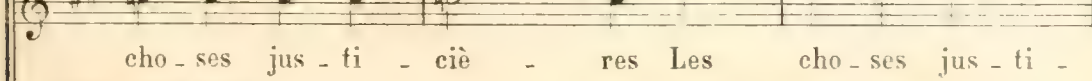
2<sup>es</sup> B.   
ce que nous souf-frons! Ah!



S. 

C.  - ciè - res Qui dans nos poi-tri - nes et sur nos fronts

1.  cho - ses jus - ti - ciè - res Les cho - ses jus - ti -

1<sup>res</sup> et 2<sup>es</sup> BASSES.  
  
Les cho - ses jus - ti - ciè - res In - crus -



*mf*

S. In - crus - tent des re - mords — pour

C. In - crus - tent des re - mords — pour

T. - ciè - res In - crus - tent des re - mords pour ce que

B. - tent In - crus - tent des re - mords — pour

S. ce que nous souf - frons — Ah! — In -

C. ce que nous souf - frons — Ah! — In -

T. nous souf - frons — Ah — ah! — In -

B. ce que nous souf - frons — Ah! — Pour

*pp*

S. *crus - tent des re - mords — pour ce que nous souff -*

C. *crus - tent des re - mords pour ce que nous souff -*

T. *crus - tent des re - mords pour ce que nous souff -*

B. *ce que nous souff - frons —*

S. *frons — Ah —*

C. *frons — Ah — ah —*

T. *frons — Ah — ah —*

B. *1<sup>res</sup> et 2<sup>es</sup> BASSES. *p* cresc. —*

*Les choses jus - ti - ciè - res Qui sur nos fronts et dans nos poi -*

*mp*

S. ah ——— ah ———

C. ah ——— ah ——— ah ———

T. ah ——— ah ——— ah ——— *mf* In - crustent

1<sup>res</sup> B. - tri - nes In - crustent des re - mords ——— pour ce que nous souf -

2<sup>es</sup> B. - tri - nes In - crustent des re - mords ——— pour ce que nous souf -

*mf*

*mp* *mf*

*mf* *cresc.*

S. ——— In - crus - tent des re - mords ——— In -

C. *mf* In - crus - tent des re - mords ———

T. *mf* des re - mords ——— des re - mords des re -

1<sup>res</sup> B. - frons ———

2<sup>es</sup> B. - frons ———

*mf* *cresc.*

S. *crus - tent des re - mords Pour ce que nous souf -*

C. *des re - mords Pour ce que nous souf -*

T. *mords Pour ce que nous souf - frons Ah*

1<sup>re</sup> B. *des re - mords Pour ce que nous souf -*

2<sup>es</sup> B. *des re - mords Pour ce que nous souf -*

*dim.*

S. *P* *- frons Ah!*

C. *- frons ah Pour ce que nous souf - frons*

T. *Pour ce que nous souf - frons ah*

1<sup>re</sup> B. *- frons ah Pour ce que nous souf - frons*

2<sup>es</sup> B. *- frons ah Pour ce que nous souf - frons*

*p*

S. *mf* Le grand

C. *piu pp*  
ah

T. *pp*  
ah

1<sup>res</sup> B. *pp*  
ah

2<sup>es</sup> B. *ppp*  
ah ah ah

*dim.* *pppp*

S. *p* 3 *f*  
cerf en tom-bant sur les bru-yè - res Là-bas t'a mau-

(Bouches fermées)

C. (Bouches fermées)

T. (Bouches fermées)

1<sup>res</sup> B. (Bouches fermées)

2<sup>es</sup> B. (Bouches fermées)

*pp*

Pas vite.

S. *dit!*

C. *ff* *Mau dit!*

T. *ff* *Mau dit!*

B. *ff* *Mau dit!*

*ff* Pas vite

S.

C.

T.

B.

*dim.*

## JULIEN

Oh fuir le re -

82

\_mords dont mon cœur bon - dit — Je veux cou - rir vers une égli -

se, J'aurai la dou - ceur — Qu'on m'avait ap - pri - se

## 85 Une voix de SOP. (dans la coulisse)

Quasi lento.

(Simplement) Com - bien — tu regrette - ras ce temps — Tout en

Un S. haut d'une tourelle. Alors que tu n'as que sept!

Un S. ans. Etais doux. comme une tourterelle.

84

Un S. Mais un jour tu songes à chas-

Stesso tempo.

Un S. -ser  
Stesso tempo.

Tout en haut de sa tou-

Un S. *accell. un poco.*

\_rel\_ \_le\_ Le chapelain

Un S.

t'en\_ten\_dit pas\_ser

Un S.

La, tu n'étais plus la tourte \_rel\_

**JULIEN.**  
**Piu animato.** *mf*

La chasse fan\_tas\_tique à par\_tir de cette heu\_

Un S.

le.  
**Piu animato.**

J. *re!* Il faut que tout meure et tout

J. *meurt!*

## 85 JULIEN.

*Très lent.**(Sombre et mystérieux)*

*Et j'ensens que quelqu'un me con-*

*Très lent.*

*ppp*

J. *dui*      *Hors*   *de ma*   *de me*   *re*   *Me*   *pous*

J. *sant*      *vers*   *mon sort*      *aus*   *sinoir*   *que la*

**Large.**  
J. *nu*

**Large.**  
*fff*

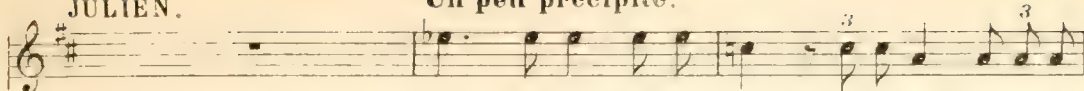
**LES BASSES.**      *mf*

**Stesso tempo.**      *pp*

*Le grand cerf*   *l'a mau*

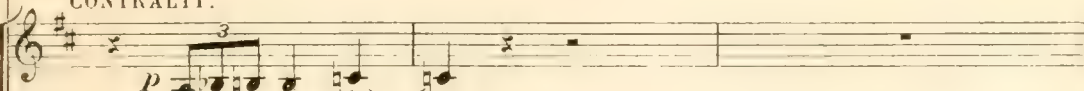
JULIEN.

Un peu précipité.



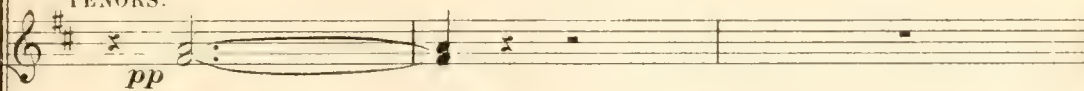
Ah! les cerfs du val - lon! l'a-go-ni - e de ce

CONTRALTI.



Mau - dit

TÉNORS.



Ah

1<sup>res</sup>  
B.

dit

2<sup>es</sup> BASSES.

Ah



ppp

suivez.

Tempo.




peuple de cerfs — é - gor - gés en tas

Tempo.

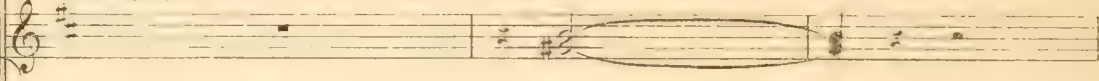


Corns.

pp

J.  Ce cri me! est-ce


CONTRALTI. *pp*  Mau - dit

TENORS.  Ah


1<sup>re</sup> BASSES.  Legrandcerf t'a mau - dit

2<sup>es</sup> BASSES. *pp*  Ah

 *pp* suivez.

J.  chose honni - e! A présent — je l'é - cre!

*Tempo.*

 *Tempo.*

JULIEN.

*mp*

Et je suis si las....

SOPRANI.

CONTRALTI.

*pp*

3

Mau - dit! \_\_\_\_\_

TÉNORS.

*pp*

Ah! \_\_\_\_\_

1<sup>re</sup>S BASSES.

Le grand cerf t'a mau - dit! \_\_\_\_\_

2<sup>es</sup> BASSES.*pp*

Ah! \_\_\_\_\_

SOPRANI  
*mf* (Solennel)

Quand le faon ta - che - té, Sous la bi - che blon - de qu'il té - tait, tom - ba

S. *mort*; ———— Quand la bi-che blon-de A -

C. *p*  
ah ————

TÉNORS.  
*pp*  
ah ————

BASSES.  
*pp* 3  
tom-ba mort —

*pp* 3

87

S. —près tomba mor — te, Le grand cerf fit un

C. *p*  
Ah! ———— Le grand cerf fit un

T. *p*  
Ah! ————

B. *pp* 3  
tom-ba mor - te

*pp* 3 *sempre pp* 3

S. *bond par-dessus la mor-te Transpercé d'une flèche for - te. Puis, brâ -*

C. *bond par-dessus la mor-te Transpercé d'une flèche for - te. Puis, brâ -*

I.

B.

*cresc.*

*mp*

3

S. *Animato.*  
\_mant vint sur toi.

C. *f*  
\_mant vint sur toi.

T. *f*  
Ah!

B. *f*  
Ah!

*cresc.*

3

*Animato.*

*f*

3

3

3

3

S. C. T. B.

*f espressivo.*

88

JULIEN.

**Molto moderato.**

Ah! cette

*p* Tin - tait u - ne clo - che:

*p* Tin - tait u - ne clo - che:

**Molto moderato.**

*f* Cloches.

*p*

J. clo - che.

S. *mf* Il te cri - a trois fois

C.

T. (Pas long les points d'orgue) *mf* Mau - dit!

B. *mp* Il te cri - a trois fois *mf* Mau - dit!

S. *mf* Mau - dit! —

C. Mau - dit!

T. *mf* Mau - dit! —

B. *mf* Mau - dit!

S. *f* *3* Mau - dit! \_\_\_\_\_

C. *f* *3* Mau - dit! \_\_\_\_\_

T. *f* Mau - dit! \_\_\_\_\_ Mau - dit! \_\_\_\_\_

B. *f* Mau - dit! \_\_\_\_\_ Mau - dit! \_\_\_\_\_

89

S. *f* Tu tue - ras ton père et ta mè - re, \_\_\_\_\_

C. *f* Tu tue - ras ton père et ta mè - re, \_\_\_\_\_

T. *f* Tu tue - ras ton père et ta mè - re, \_\_\_\_\_

B. *f* Tu tue - ras ton père et ta mè - re, \_\_\_\_\_

8

S. *Sois mau dit! Mau -*

C. *Sois mau dit! Mau -*

T. *Sois maudit! Mau -*

B. *Sois mau dit! Mau -*

*ff*

JULIEN. (Il tombe évanoui)

Ah!

S. dit!

C. dit!

T. dit!

B. dit!

*ff* *Très large.*

*allargando.*

Fin du 4<sup>e</sup> Tableau

## LA PRINCESSE D'OCCITANIE

*L'intérieur d'un palais Mauresque — Julien vêtu de pourpre est assis aux pieds de la Princesse — Ils regardent au dehors la campagne qui s'assoupit.*

Un peu lent.

INTROD. *pp* *expressif.*

*più p*

*pp*

*sf pp*

*ppp*

*pppp*

Enchaînez.

*Des jeunes filles allant aux fontaines chantent en passant sous les fenêtres du palais.*

1

La PRINCESSE.

JULIEN.

SOPRANI.

CONTRALTI.

**Molto lento.**  
Flûtes.

PIANO.

*pp*

1<sup>re</sup>s SOP.

*p*

C'est l'heure d'aller aux fon - tai - - - nes

2<sup>de</sup>s SOP.

*p*

C'est l'heure d'aller aux fon - tai - - - nes

CONTR.

*p*

C'est l'heure d'aller aux fon - tai - - - nes

*m.d. m.d. m.d. m.g. m.g. m.g.*

1<sup>re</sup> S. Par les lacets du vieux che-min ; Deux à

2<sup>de</sup> S. Par les lacets du vieux che-min ; Deux à

C. Par les lacets du vieux che-min ; Deux à

*m.d.* *m.d.* *m.d.* *m.g.* *m.g.* *m.g.*

1<sup>re</sup> S. deux aux huttes loin-tai - nes Re - mon -

2<sup>de</sup> S. deux aux huttes loin-tai - nes

C. deux aux huttes loin-tai - nes

1<sup>re</sup> S. - tant la main dans la main remontant la

2<sup>de</sup> S. Remontant remontant la

C. Remontant la main dans la main remontant la

1<sup>re</sup> S. main dans la main ————— Le

2<sup>de</sup> S. main dans la main ————— Le

C. main dans la main ————— Le

*m.d. m.d. m.d.*

*m.g. m.g. m.g.*

1<sup>re</sup> S. jour s'ef - fa - ce la nuit tom - - - be ——— Les é -

2<sup>de</sup> S. jour s'ef - fa - ce la nuit tom - - - be ——— Les é -

C. jour s'ef - fa - ce la nuit tom - - - be ———

*3 3 3*

1<sup>re</sup> S. - toi - - - les, les é - toi - - les cli - gnent aux

2<sup>de</sup> S. - toi - - - les, les é - toi - - les cli - gnent aux

C. Les é - toi - - - les cli - gnent aux

*3 3 3 3 3*

1<sup>re</sup> S. cieux E - cou - tez rentrer la pa - lom - be Dans le bleu

2<sup>d</sup> S. cieux E - cou - tez rentrer la pa - lom - be

C. cieux Ecoutez ren - trer la pa - lom - be

*pp*

2

1<sup>re</sup> S. soir mys - té - ri -

2<sup>d</sup> S. Dans le bleu soir mys - té - ri -

C. Dans le bleu soir mys - té - ri -

8

6 6 6 3 3 6

6

1<sup>re</sup> S. - eux

2<sup>d</sup> S. - eux

C. - eux

*dolce.*

1<sup>re</sup> S. E - cou - tez ren - trer la pa - lom - be

2<sup>de</sup> S. E - cou - tez ren - trer la pa - lom - be

C. E - cou - tez ren - trer la pa - lom - be

1<sup>re</sup> S. Tout s'é - teint lan - gou - reu - se -

2<sup>de</sup> S. Tout s'é - teint lan - gou - reu - se -

C. Tout s'é - teint lan - gou - reu - se -

1<sup>re</sup> S. - ment Le jour s'effa - ce la nuit tom - be Le

2<sup>de</sup> S. - ment Le jour s'effa - ce la nuit tom - be

C. - ment Le jour s'effa - ce la nuit tom - be Le

1<sup>re</sup> S. *rit.*  
ciel s'en - gri - se len - te - ment -

2<sup>de</sup> S.  
Le - ciel s'en - gri - se - len - te - ment -

C.  
ciel s'en - gri - se le - ciel s'en - grise len - te -

1<sup>re</sup> S.

2<sup>de</sup> S.

C.  
- ment

**a Tempo.**

**Moderato.**

*un poco appassionato.*

*poco rit.*

La PRINCESSE (Déclamé)

*p* *suivez.*

Avant que votre main bé - ni - e Ait sauvé l'Empe - reur d'Occitani - e, Mon

*f*

JULIEN.

pè - re, où fû - tes - vous? —

Je lut -

*ff*

J.

- tai chez les Scandi - na - - - - - ves Où la mer toujours

J. 

froide a de gla-çan-tes ba - - - - - ves

J. 

Et les Indiens couleur d'or roux.

*suivez.*

**Tempo.**

J. 

Les nè - gres ar - mu - rés de cuir d'hippo-po-ta - -

J. 

(Après l'accord)

- - - me Où l'épée à deux mains

Mélisandre en la

La PRINCESSE. **4 Plus lent.**

Vous étiez le grand preux! —

**Plus lent.**

JULIEN.

J'ai défait le dra-gon d'O-berbir-bach, La gui-ve de Mr.

## La PRINCESSE.

*Très expressif et doux.*

Ah! Mon cher

lan!

**Plus vite.***rit.**dim.***Molto moderato.**la  
P.

Prin - ce

Que tout ce - là mè - ni - vre

la  
P.

(Fière)

Tant de vaillan - - - - - ce

Pou -

JULIEN.

(Tendrement)

Oubli - ons, si tu veux

1a  
P. *- quoi? —*

J. *Pour - quoi? Parce que je t'ai - me Et quetu*

*p*

J. *m'ai - mes toi, — Que c'est i - ci - bas, vois - tu*

*p*

J. *pas Bonheur d'a - mour no - tre seul di - a -*

*rit.*

**5** Une noire comme une croche du mouvt précédent.

J. *dé - me!*

*pp*

*p*

Sans lenteur.

Piano introduction in B-flat major, 3/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The piece begins with a *pp* (pianissimo) dynamic marking.

JULIEN.

Vocal entry for Julien. The melody is simple and lyrical, starting on a half note. The piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand.

En ce pa - lais où sur les fleurs Vient cha - que

Continuation of the vocal line for Julien. The melody moves through a series of half and quarter notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

soir le cré - pus - cu - le Po -

Continuation of the vocal line for Julien. The melody includes a triplet of eighth notes. The piano accompaniment features more complex chordal textures in the right hand.

ser de plus dou - ces cou - leurs, Ber - cer le

Continuation of the vocal line for Julien. The melody concludes with a triplet of eighth notes. The piano accompaniment ends with a series of chords in the right hand and a descending line in the left hand.

gol - fe qui mo - du - le

6

J.  Son chant mou - rant, ———


J.  Son chant de flots: ———

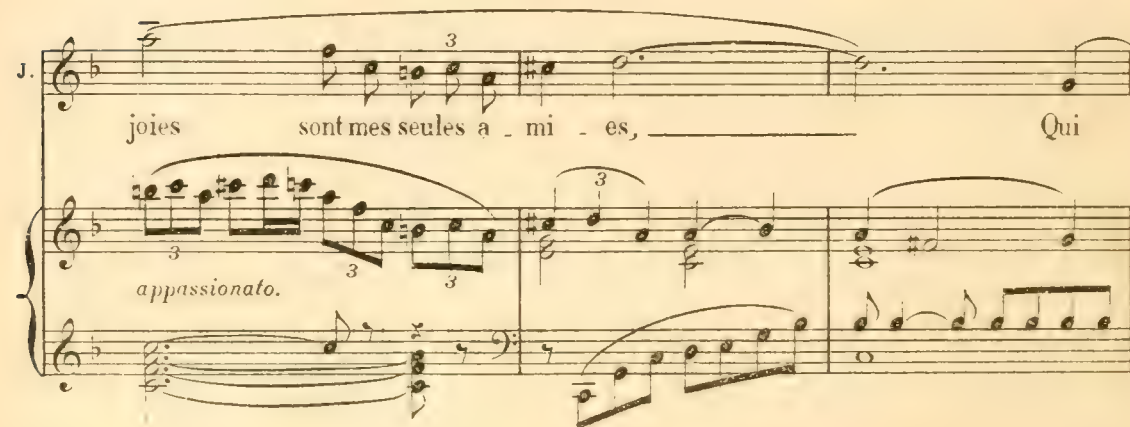
J.  Au par - fum mon —

J.  té des ter - ras - ses Dans un loïn -

J.  *tain bruit de gre-lots dont les mu-les se-ment leurs*

J.  *tra-ces, A tra-vers les*

J.  *bois d'o-ran-gers. Tes*

J.  *joies sont mes seules a-mi-es, Qui*

*appassionato.*

font des trou-pes en dor-mi-es De mes cha-

-grins des é-tran-gers.

*poco rit.*

**7** Une noire comme une blanche du mouvt précédent.  
**LA PRINCESSE.** (Presque dolente)

Mon cher Seigneur Votre douleur est mon a-

*Très expressif.*

mi-e Qu'elle s'en-dor-me dans mon cœur,

Oh ! ... Comme par-

Leut sur ces jardins Rem-plis de si-len - ces sou-dains.

La ca - res - se du cré - pus - cu -

Elargissez un peu.  
So - yez là me qui pla-ne au -

Tempo.

8 Le double plus vite.

La P. tour Et Soy

La P. ez la voix qui mo du

La P. le A mon oeil

La P. le un chant d'a mour!

*dim.* *extatique.*

**Molto tranquillo.**  
*extatique.*

*pp*

la  
P.

JULIEN.

Com\_me la

*più p*

Une croche comme une noire de la mesure précédente.

J.

bri - - - se, les grands

9 8

*pp*

J.

lys, Ra\_frai\_chis ma pei\_ne gé -

8

J. *mi - e Com - me le*

J. *soir les bois pâ - lis Par - fo - me ma*

Une noire comme une croche de la mesure précédente.

J. *pau-vre-pensé - e Sois la ro - man - ce cadén -*

J. *-cé - e Du lys ou bien des lents jets d'eau*

J. Sois l'An - ge d'ou - bli - qui se

J. le - ve

**Poco più lento.**

J. Pour al - lé - ger mon far - deau

**Poco più lento.**

J. Et pour nous ap - por - ter le rê -

## La PRINCESSE.

*p*

Oui le doux rê - ve de nos

- ve

*(Très tendre)*

cours

De nos deux cœurs bat - tant en sem -

- ble

**Stesso T.** Les jeunes filles revenant des fontaines repassent sous les fenêtres*pp* E - cou - tez ren - trer la pa - lom - be*pp* E - cou - tez ren - trer la pa - lom - b*pp* E - cou - tez ren - trer la pa - lom - be*pp* E - cou - tez ren - trer la pa - lom - be**Stesso Tempo.**

1<sup>re</sup> S. dans ie bleu soir

2<sup>de</sup> S. dans le bleu soir

1<sup>re</sup> G. dans le

2<sup>es</sup> G. dans le

*ppp*

*pp*

La PRINCESSE.  
avec langueur.

la P. Près des re - po - san - tes lan -

1<sup>re</sup> S. mys - té -

2<sup>de</sup> S. mys - té -

1<sup>re</sup> G. bleu soir

2<sup>es</sup> G. bleu soir

*ppp*

*ppp*

*ppp*

*ppp*

1<sup>a</sup> P.  
-guez - - - - - Où la - main

1<sup>re</sup> S.  
-ri - - - - - eux

2<sup>de</sup> S.  
-ri - - - - - eux

1<sup>re</sup> C.  
mys - - - - - té - - - - - ri -

2<sup>es</sup> C.  
mys - - - - - té - - - - - ri -

1<sup>a</sup> P.  
trem - - - - - ble où l'es - prit

1<sup>re</sup> S.  
- - - - -

2<sup>de</sup> S.  
- - - - -

1<sup>re</sup> C.  
-eux

2<sup>es</sup> C.  
-eux

*poco rit.*

# **11 Le double plus lent.**

1<sup>re</sup> S. *pp* va - gne

2<sup>de</sup> S.

1<sup>re</sup> C. *pp* Nous ve

2<sup>de</sup> C. *pp* Nous ve

*pp*

1<sup>re</sup> S. - tai - nes

2<sup>de</sup> S. Nous ve nons des pu - res fon

1<sup>re</sup> C. - nons des

2<sup>de</sup> C. - nons des

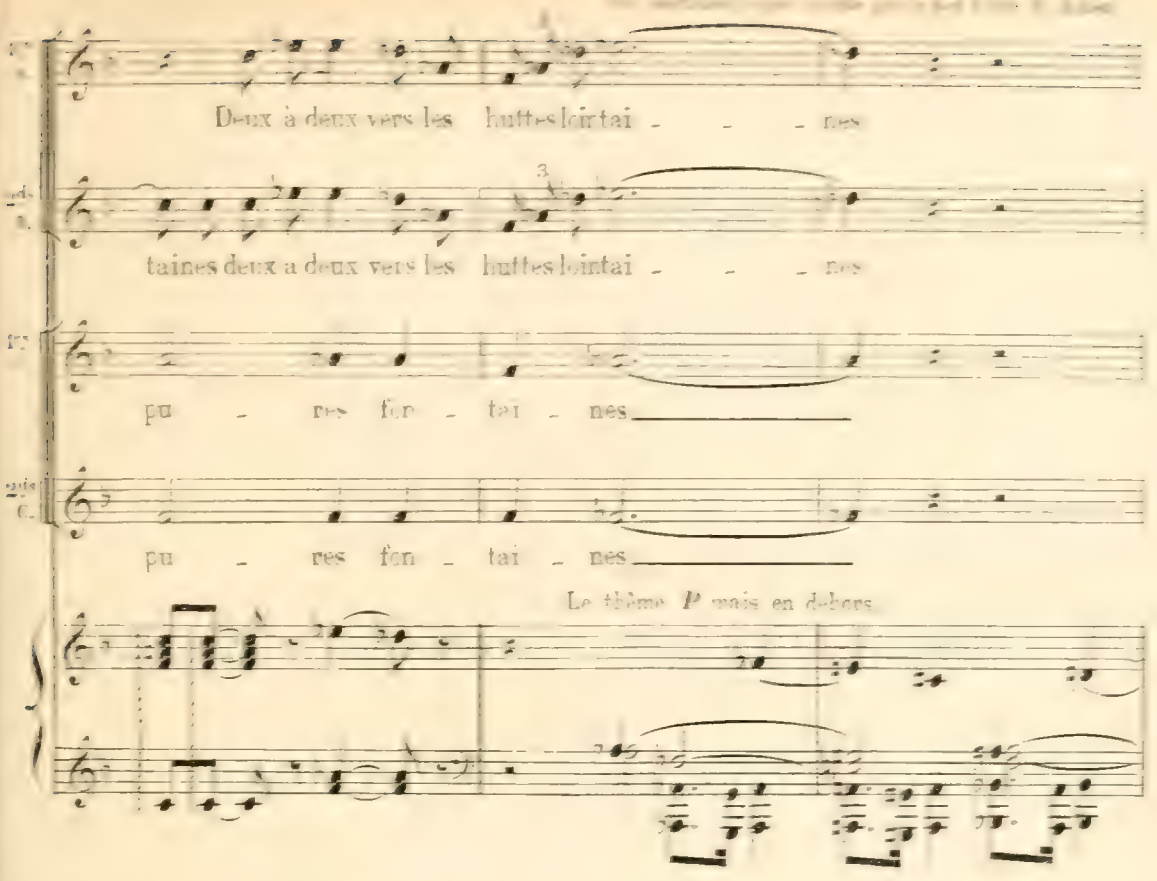
Deux à deux vers les huttes lointai - - - nes

taines deux à deux vers les huttes lointai - - - nes

pu - res fon - tai - nes

pu - res fon - tai - nes

Le thème *P* mais en dehors



Un peu moins lent.


Remontons

Remontons ah

Ah

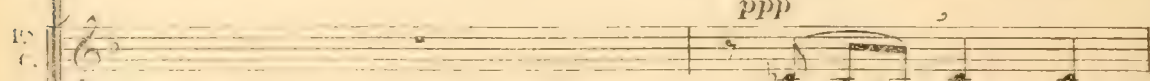
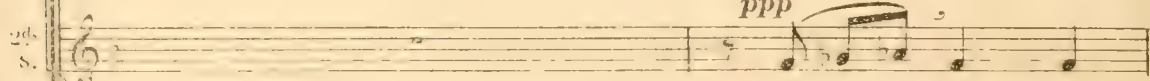
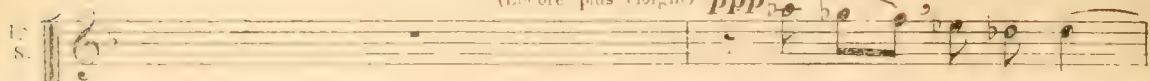
Al

Un peu moins lent

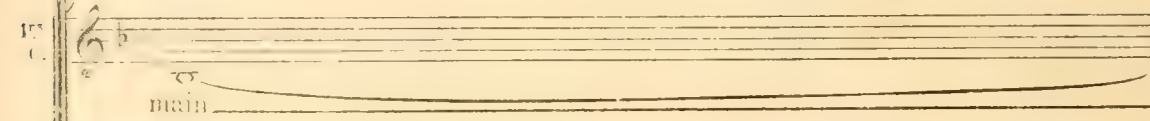
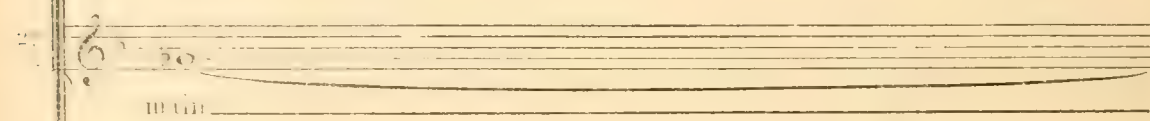
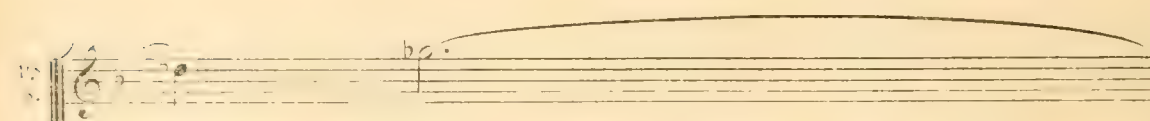


1<sup>o</sup> Tempo.

(Encore plus éloigné)

*ppp*1<sup>o</sup> Tempo.

8



1<sup>re</sup> S.

2<sup>de</sup> S.

1<sup>re</sup> C.

2<sup>de</sup> C.

Un peu moins lent.

*mf*

(Elle cherche à l'enlaver amoureuxment de ses bras)

12

*sf*

*très doux.*

*sf* *rit.*

(Mais le trouble de Julien va augmentant toujours)

Moins lent.

*f*

**Poco più vivo.**

(Avec égarement)

**JULIEN.**

Mais non! —

**Poco più vivo.**

J. — Il m'ap - pel - le Il me har -

**La PRINCESSE.****Plus large.**

Qui —

J. — cel - le Mon des - tin!

**Plus large.**

(Avec terreur)

J. Il me deman - - - del - - - Le grand cerf

J. noir a brâmé sur la lan - de, Le grand cerf noir me han - te

15

Très large. Moins large.

J. Ah C'est mon cri-me qui me ten - te

Très large. Moins large.

Quasi Allegretto. (Sombre et mystérieusement)

J. J'ai fui du vieu x ma noir - - - Pen -

Quasi Allegretto.

J. *- sand avoir tu - é ma mè - re*

J. *J'ai mar-ché le ciel é - tait*

J. *noir Et mon bonheur tristement.*

La PRINCESSE

14

J. *Quoi, vous si n'est qu'éphémè - re!.. suivez.*

la  
P.

bon! si har-di! Don-ter de vo-tre en-sei- en-oi!

JULIEN.  
in Tempo.

Je les tue-rai Ce meurtre fut prédit

Andante.

Je tue-rai ces vieillards qui pleu-rent mon ab-scen-ce

La PRINCESSE. Stesso Tempo.

Hélas — ils auront du mourir depuis long-

Stesso Tempo.

sempre. p

la  
P.

- temps, Et vous ne pouvez

**15**  
Sans lenteur.

la  
P.

plus que prier pour leur â - me

Sans lenteur.

*très doux.*

(Cherchant à le ramener à l'ameur)

la  
P.

Je prétends que vous écoutiez vo tre

da - me - Lais - sez-vous a-pai - ser En lui ve -

16 (Ils se laissent aller à une amoureuse étreinte)

- nant qué - ter vite un bai - ser

## La PRINCESSE.

*ff*

Mon cher Sei -

## JULIEN.

Ma mi -

8

La P. - gneur

J. - e Ah! Je t'ai - me

8

*ff*

*mp*

J.

*p*

*pp*

*très doux.*

## La PRINCESSE

Re - ve d'a -

la P. - mour te ré - clame E - per - du -

la P. - ment Viens à sa flam - - me

## 17 Le double plus lent.

la P. cal - mer ton à - me

1<sup>re</sup> SOP. Bouches fermées.

2<sup>de</sup> SOP. Ah.

Le double plus lent.

1<sup>er</sup> Tempo.

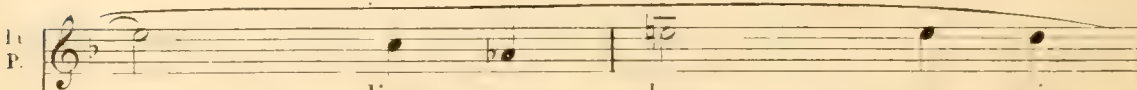
1a P.  Ah \_\_\_\_\_


1<sup>re</sup> S. 

2<sup>d</sup> S. 

1<sup>er</sup> Tempo.

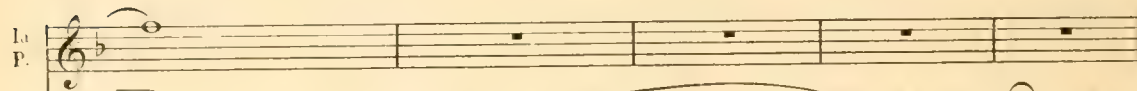
*pp* *espress.* 

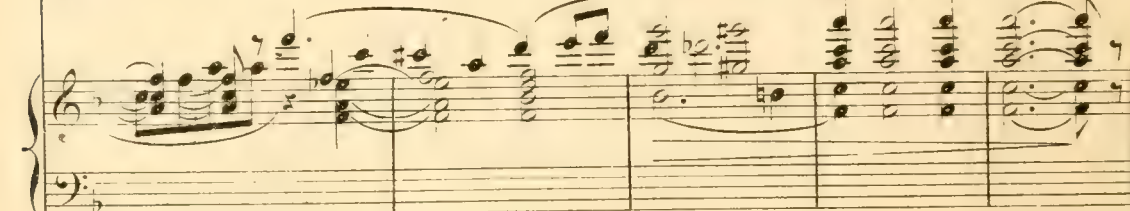
1a P.  livre au char - me vain -



1a P.  - queur Ton cœur!..



1a P. 



Enchaînez.

6<sup>e</sup> TABLEAU  
LE MEURTRE

*La chambre de repos de la Princesse d'Occitani.*

INTERLUDE

**Lent.** (Lointain)

PIANO. *pp* *p*

Cor. 3 3

Le thème bien distinct

*sempre f*

Mouvt de la MARCHÉ DES BOHÉMIENS.

*pp* *m.d.* *mp*



## SCÈNE I

La PRINCESSE, La VIEILLE, Le VARLET, Le VIEUX.

La Princesse est seule. Entre un Varlet.

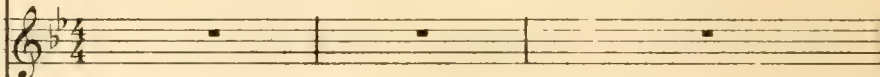
Un peu plus lent.

18

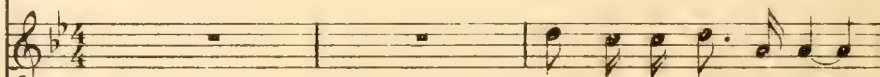
La PRINCESSE



La VIEILLE.



Le VARLET.



Deux vieilles gens Princesse

Le VIEUX.



Un peu plus lent.

PIANO.



1<sup>re</sup> Var.

Ce sont des bohémiens, Deman-dent qu'on les laisse Dormir en quelque

La PRINCESSE.

(Le Varlet sort)

Allez que l'on s'empresse De me les amener tous deux.

1<sup>re</sup> Var.

part.

(Il rentre quelques instants après suivi de deux vieillards très pauvrement vêtus)

**Molto moderato.**

*p*

Le VIEUX. 19

(S'adressant à la Princesse en se courbant, et d'une voix suppliante)

Las! ——— Ex-cusez la pauvre mi — ne —

*p*

1<sup>re</sup>  
V.  
Et cet é-qui-pa-ge pi-teux! Depuis les temps que l'on che

1<sup>re</sup>  
V.  
- mi - ne On est in - fir - mes lo - que - teux. —

## La VIEILLE.

Nous allons partoutetsans ces - se Pen - sant retrouver notre en-

*pp*

1<sup>re</sup>  
V.  
- fant, No - tre fils — très hau - te prin - ces - se, I -

la V.  
\_ci ni là ne le trou-vant \_\_\_\_\_  
Le VIEUX.  
Le temps vieillit,

Musical score for 'Le VIEUX'. It features a vocal line (V.) and a piano accompaniment. The vocal line has lyrics: '\_ci ni là ne le trou-vant'. The piano part has a treble and bass staff. The key signature has one flat (B-flat). The time signature is 3/4. There are triplets in the vocal line and the piano accompaniment.

V.  
la rou-te bles-se: De-main se-rons en au-tre lieu.

Musical score for 'la rou-te bles-se'. It features a vocal line (V.) and a piano accompaniment. The vocal line has lyrics: 'la rou-te bles-se: De-main se-rons en au-tre lieu.'. The piano part has a treble and bass staff. The key signature has one flat (B-flat). The time signature is 3/4.

La PRINCESSE. (Simplement)  
Les pau-vres du bon Dieu ont droit qu'on les ac-ueille en hô-tes de no-

Musical score for 'La PRINCESSE. (Simplement)'. It features a vocal line and a piano accompaniment. The vocal line has lyrics: 'Les pau-vres du bon Dieu ont droit qu'on les ac-ueille en hô-tes de no-'. The piano part has a treble and bass staff. The key signature has one flat (B-flat). The time signature is 3/4. There are triplets in the vocal line and the piano accompaniment.

\_bles se.  
La VIEILLE. 20  
De- puis des jours, des mois, des ans, Nous n'a-  
Sempre stessio tempo.

Musical score for 'La VIEILLE. 20'. It features a vocal line and a piano accompaniment. The vocal line has lyrics: 'De- puis des jours, des mois, des ans, Nous n'a-'. The piano part has a treble and bass staff. The key signature has one flat (B-flat). The time signature is 3/4. There is a tempo change to 'Sempre stessio tempo.' indicated by a double bar line and a new time signature of 2/4.

la  
V

vous ren-con-tré ri-ches si bien-fai-sants.

Le VIEUX.

Bon-ne da-me

la  
V.

Le Seigneur qui bé-nit vous le ren- Ande.

La PRINCESSE.

Jo-sus com-

la  
P.

man-de Que l'on donne à qui n'a rien Le meil-leur de son

la P. bien ——— Ce palais est à vous: Que le

(La Princesse se dirige vers le lit de repos) (Elle en soulève la tapisserie)

la P. pau - vre y soit maî - tre.

la P. Quasi lento. Que ma cou - che vous soit un doux lit de re -

21

la P. - pos. And.<sup>te</sup> misterioso.

## La VIEILLE.

*p* Si par notre en - fant nos - yeux sont clos Puis-se-t-il

## Le VIEUX.

*p* Si par notre en - fant nos - yeux sont clos Puis-se-t-il

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in G major and 2/4 time, with a tempo marking of *p* (piano). The melody is simple and folk-like, with a recurring eighth-note pattern in the right hand and a steady bass line in the left hand.

Vocal and piano accompaniment for the second system. The vocal parts (Soprano and Alto) enter with the lyrics "vous con-naî-tre Vous bé - nir de longs jours,". The piano accompaniment continues with the same simple melody as the first system, maintaining the *p* dynamic.

Vocal and piano accompaniment for the third system. The vocal parts continue with the lyrics "Cha - ri - ta - ble prin - ces - se,". The piano accompaniment features a *pp* (pianissimo) marking in the left hand and a *poco rit.* (poco ritardando) marking in the right hand, indicating a slight slowing down of the tempo.

Tempo.



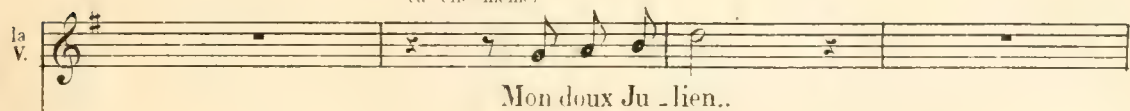
Tempo.



22



(à elle-même)



## La PRINCESSE. (à part)

Qu'ai-je en ten du! —

la V. L'espoir me bri - se  
(A sa femme avec confiance)

le V. Nous le re - ver -

(Incrédule)

la V. Ma tête est bien gri - se. —

le V. — rons — Pri -

(Les vieux s'étendent sur le lit de repos et s'endorment)

la V. —

le V. — ons pour qu'il nous soit ren - du. —

La PRINCESSE. (Elle soulève la tapisserie du lit et contemple les parents de Julien)

*ppp* Leur fils aimé...

Même mouv!

*pp* bien chanté

Violoncelle.

*pp*

En P. Leur doux Ju-lien...

En P. Son pi - re? Sa mè - re?

*pp*

*pp*

(Secouant la tête, incrédule)

la  
P.

C'est u - ne chi - mè - - - re.

*pp*

*pp*

*p*

*pp*

La PRINCESSE (Elle laisse tomber la tapisserie du lit)

(Elle sort d'un air pensif)

Ah! que tar-de le mien!

*pp*

*ppp*

## SCENE II

*Les deux vieillards endormis — Puis Julien**La chambre reste très faiblement éclairée*

24

JULIEN.

*Lent.*

PIANO.

*(Très lointain)**ppp**Moins lent.**Lent.**pp**pp**pp**mp*

## 25 Moins lent.

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a piano introduction marked with a fermata and a crescendo hairpin. The main melody in the right hand is marked *ff* (fortissimo) and includes a trill. The left hand provides a steady accompaniment.

Second system of the musical score. The right hand continues with a melodic line marked *dim.* (diminuendo). The left hand features a complex, rapid accompaniment. The system concludes with a *ppp* (pianissimo) marking and a final chord.

## Quasi Allegro.

Third system of the musical score, marked *Quasi Allegro.* The tempo is indicated by a '3' over the notes. The right hand has a melody with triplets, starting with a *p* (piano) marking. The left hand has a rapid triplet accompaniment. The system ends with a *mp* (mezzo-piano) marking.

Fourth system of the musical score. The right hand continues with triplet figures. The left hand has a more active accompaniment. The system concludes with a *più f* (più forte) marking.

Fifth system of the musical score. The right hand features a melodic line with triplets. The left hand has a steady accompaniment. The system ends with a *f cresc.* (forte crescendo) marking.



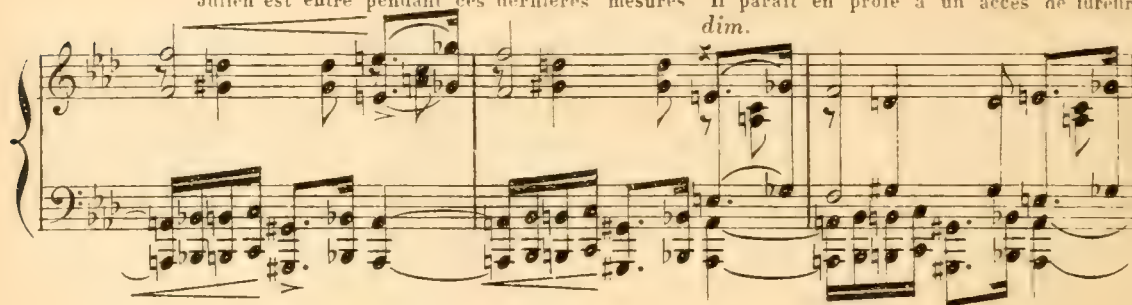
**Large.**

26





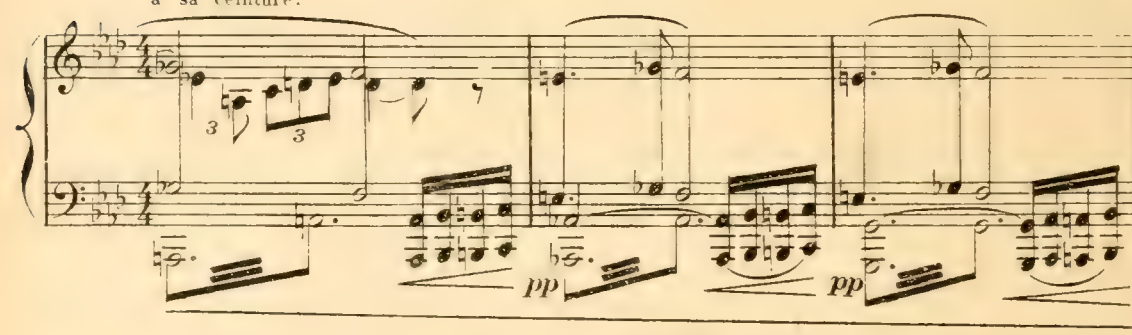
Julien est entré pendant ces dernières mesures Il paraît en proie à un accès de fureur  
dim.



sauvage qui au bout de quelques instants se calme peu à peu Il est armé de deux poignards



à sa ceinture.



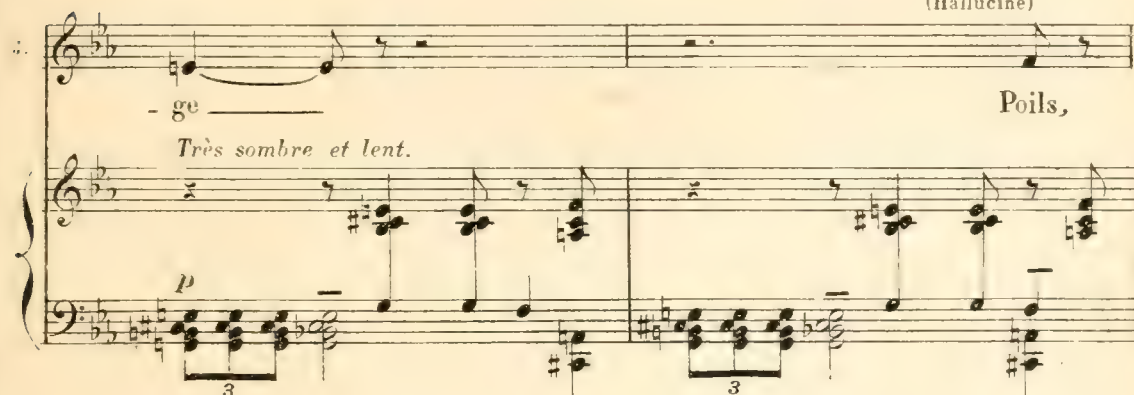
27

(Presque délirant)

J. 

La fo - li - e ou la fa - ta - li - té — ce corté -

(Halluciné)

J. 

- ge — Poils,

*Très sombre et lent.*

J. 

plu - mes, grands, petits, u - ne proces - si - on sans eri -

J. 

— ni miaulement —

J. *Hi - deux! ——— Ob\_ses\_si -*

J. *- on i - ne\_xo - ra - - ble qu'un sort de Satan pro -*

J. *- té - - ge*

J. *Hau - - te et basse vermi - ne, fai - bles ou dangereux*

*mezza voce.*

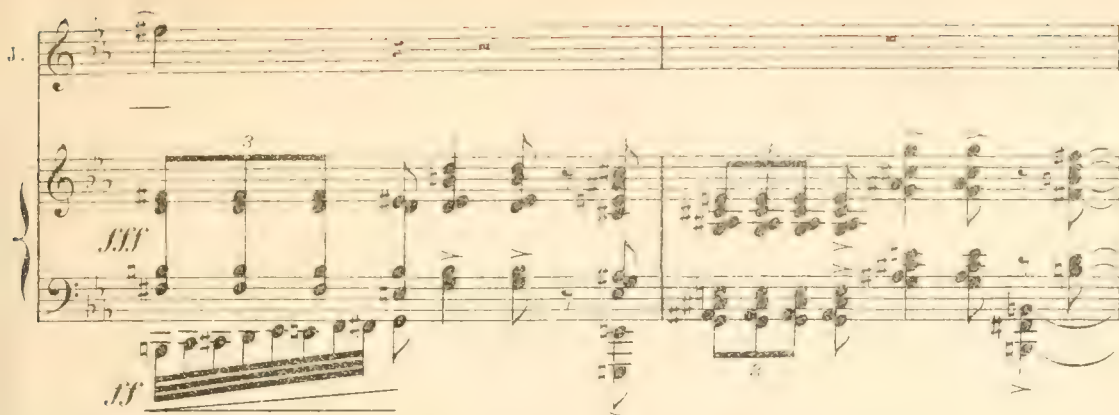
J. *Ils ne me fuy-aient plus, mé-me les plus peu-*

J. *- reux.*

28 J. *E-tait-ce vrai ce-la? n'a-voir pu rien détrui-*

J. *- re* *(De plus en plus halluciné)* *Tous ces regards dar-*



J. 

29 (Mystérieusement)

J. 

Ils \_\_\_\_\_ marchaient.. \_\_\_\_\_

J. 

ils marchaient tous mu - ets tous sé - vè - res

J. 

lents et mys - té - ri - eux sous bois dans les chaî - riè -

...tes Me pressant!... S'augmentant

In\_vul\_ne\_ra - \_bles aux choes mortels

de mes traits Fan -

*mf* *ff* *allargando*

Largo.

Largo.

...tômes d'a\_nimaux

*un poco allargando.*

**Tempo.**

525

Piano introduction in 3/4 time. The treble staff features a triplet of eighth notes, followed by a series of chords and a crescendo leading to a piano (p) section. The bass staff features a triplet of eighth notes and a series of chords.

*(Le valaue revient peu à peu en son âme.)*

Piano introduction in 3/4 time. The treble staff features a triplet of eighth notes, followed by a series of chords and a piano (pp) section. The bass staff features a triplet of eighth notes and a series of chords.

**50**

*(Ses regards se portent vers le lit de repos. Il y croit sa femme endormie)*

First system of the vocal melody and piano accompaniment. The vocal staff (treble clef) features a triplet of eighth notes, followed by a series of chords and a piano (p) section. The piano accompaniment (bass clef) features a triplet of eighth notes and a series of chords.

Second system of the vocal melody and piano accompaniment. The vocal staff (treble clef) features a triplet of eighth notes, followed by a series of chords and a piano (p) section. The piano accompaniment (bass clef) features a triplet of eighth notes and a series of chords.

Third system of the vocal melody and piano accompaniment. The vocal staff (treble clef) features a triplet of eighth notes, followed by a series of chords and a piano (pp) section. The piano accompaniment (bass clef) features a triplet of eighth notes and a series of chords.

(Il fait un pas vers le lit)

J. Elle est là qui ne m'attendait

8-  
pp

J. plus Elle

J. rê - ve des - sous la couron - ne de ses cheveux

(Pris du désir d'amour il s'approche tout près de la couche)

J. appassionato.

f

Piano introduction featuring triplets and arpeggiated chords in both hands.

(Sa main rencontre celle du vieillard endormi)

J. *Jé -*

*sec.*

Piano accompaniment with triplets and arpeggiated chords.

**51 Allegro molto**

(Il reste troublé pendant quelques instants)

J. *-sus!*

**Allegro molto.**

*fp* *p*

Piano accompaniment with rapid sixteenth-note passages.

(Croyant s'être trompé)

J. *Mais non ..*

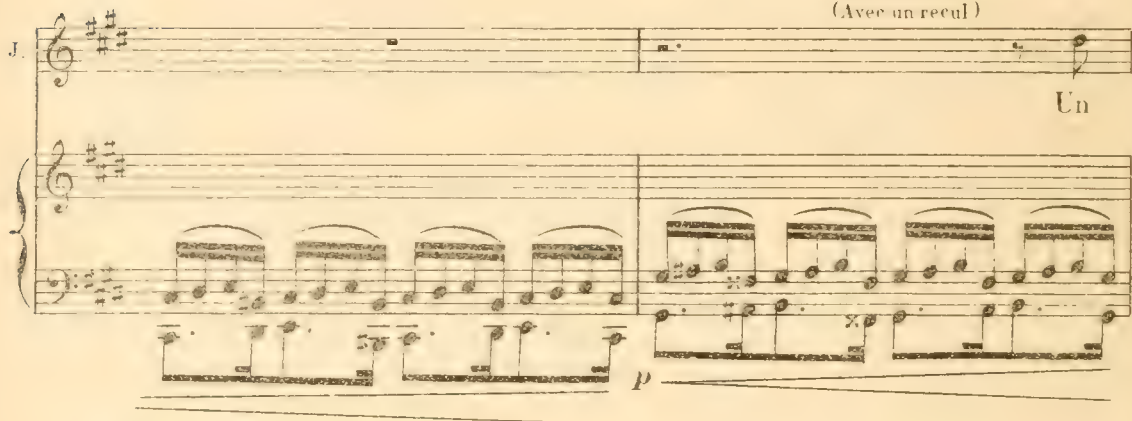
Piano accompaniment with rapid sixteenth-note passages.

(Il retourne près du lit, et, à tâtons cher-  
che à s'assurer)

J. 

Voi-ci sa bou - che

(Avec un recul)

J. 

Un

J. 

hom - me!

*a volonté.*

3

3

J. 

A-vec elle un a -

*suivez.*

mant  
(Après la voix)

52 (Effrayant)  
Ah! Plus large. Par le Saint Sa - cre -

ment — C'est Pen - fer qui dans ce lit cou - che

All<sup>o</sup> feroce. (Il arrache les deux poignards de sa

cinture et se rue sur les deux vieillards

endormis  
*poco allargando.*

il les frappe avec un acharnement  
**in Tempo.**

*tutta la forza possibile.*

sauvage)

## SCÈNE III

Les Mêmes—La PRINCESSE

*La Princesse attirée par le bruit du massacre paraît par la portière du fond tenant un flambeau.*

Plus vite.

La PRINCESSE.

JULIEN.

SOPRANI.

CONTRALTI.

Plus vite.

PIANO.

La PRINCESSE.

55

Julien!

(Julien se précipite vers elle, lui arrache le flambeau des mains et court)

la  
P.

Que f-ais tu \_\_\_\_\_

Une voix de SOP.

Ah

vers le lit où gisent ses deux victimes)

Moins lent.

Comprenant tout)

Tor. pé - re! ta mè - re!

SOP: (Invisibles)

Ab

CONT.(Invisibles)

Alb

Moins lent

**JULIEN.** *(Après un moment de consternation, relevant la tête.)*

Très large.

Dé ses de 17

Large.

- ra - cle de malheur

Sac - complit

1. *ff*

*p* *pp* *ppp* *molto rit.*

JULIEN. (Avec une douleur profonde et contenue)

**Pas trop lent.**

Main-tenant c'est

**Pas trop lent.**

*p* *p*

l'E-ter-ni-té

Pour qu'on ex-pi-e

*f*

J. *Au - cun a - mour*

*Poco meno lento.*

*cresc.*

J. *au - cu - ne joi - e je*

J. *suis l'im - pi - e*

J. *Le par - ri - ci -*

*rit.*

J. *de l*  
*dim.*  
*mf* *p*

*pp*

*pp*

J. *- vant* *que* *le*

J. *jour* *ait* *pâ*

J. *li* *le se rei*

(Il se dépouille de ses armes, de ses bijoux)

J. *loin* *Il ne faut plus que*

J. *rien ne pa-rais-se de moi* *Ni le guer-rier*

55

(Solennel)

J. *ni le Sei-gneur* *Pri-er!*

J. me voi-là pauvre et vil

J. et seul! Pri -

J. cresc.

(La Princesse au comble de la douleur fait  
un pas pour le retourn)

JULIEN (L'arrêtant d'un geste)

Je dé-fends qu'on me sui-ve

(Il sort lentement)

Avec grandeur.

This musical score is for a piano piece, likely a grand piano, featuring four systems of staves. The notation is complex, with many chords and triplets. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system shows a right hand with a series of chords and triplets, and a left hand with a few notes and triplets. The second system continues this pattern. The third system introduces a new texture with a right hand playing a series of chords and a left hand with a few notes. The fourth system concludes the piece with a right hand playing a series of chords and a left hand with a few notes. The score is marked with various dynamics and articulations, including *fff*, *ff*, and *pp*, and includes the instruction *allargando* at the end.

*fff* *ff* *pp*

*allargando*

ACTE III  
LE MARTYR

7<sup>e</sup> TABLEAU  
LE FLEUVE

*Un site désert et dévasté au bord d'un fleuve. — Seule la cabane du passeur  
se tient debout non loin du fleuve. — Au crépuscule.*

PRÉLUDE

*Moderato sans lenteur (avec monotonie).*

PIANO.

*p molto legato.*

Hautbois.

*p*

Clar. Flûte.

*p*

*p*

Cor anglais.

*p*

*pp*

*pp*

This musical score is for a piece featuring Clarinet, Flute, and Piano. The score is written in 2/4 time and consists of five systems. The first system includes staves for Clarinet and Flute, with a piano (*p*) dynamic marking. The second system continues the piano accompaniment with a piano (*p*) dynamic marking. The third system introduces the Cor anglais (English Horn) with a piano (*p*) dynamic marking. The fourth system continues the Cor anglais and piano accompaniment. The fifth system features a piano (*pp*) dynamic marking for the piano accompaniment. The score is written in a key with one sharp (F#) and a common time signature (C).



First system of the musical score. It features a single melodic line at the top and a grand staff (treble and bass clef) below. The grand staff contains dense chordal textures. Dynamics include *mf* and *f*. A first ending bracket labeled '8' spans the final measures of the system.



Second system of the musical score. It continues the grand staff texture. A clarinet part is introduced in the middle of the system, marked *Clar. p*. A first ending bracket labeled '7' is present above the clarinet line. The grand staff continues with chords, marked with *p* in some measures.



Third system of the musical score. It begins with a first ending bracket labeled '2' above the top staff. The grand staff continues with complex chordal patterns and moving lines.



Fourth system of the musical score. The grand staff continues with dense harmonic textures. A dynamic marking of *mf* is visible in the lower part of the system.



Fifth system of the musical score. The grand staff continues with complex chordal patterns and moving lines, maintaining the dense harmonic texture established in the previous systems.

*mp*

*mp*

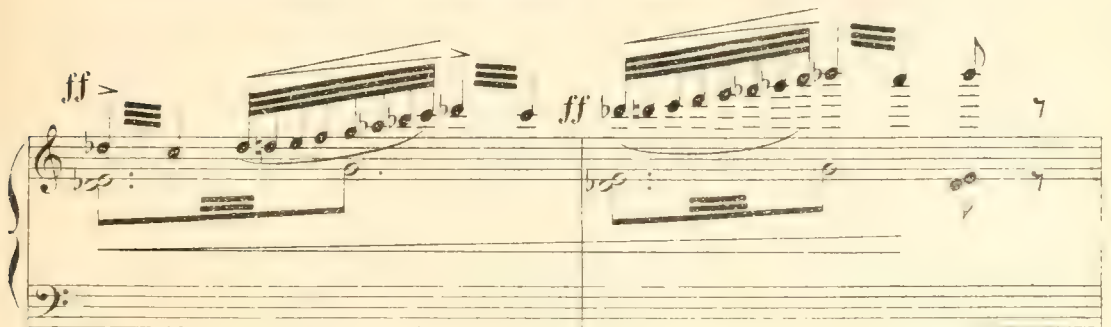
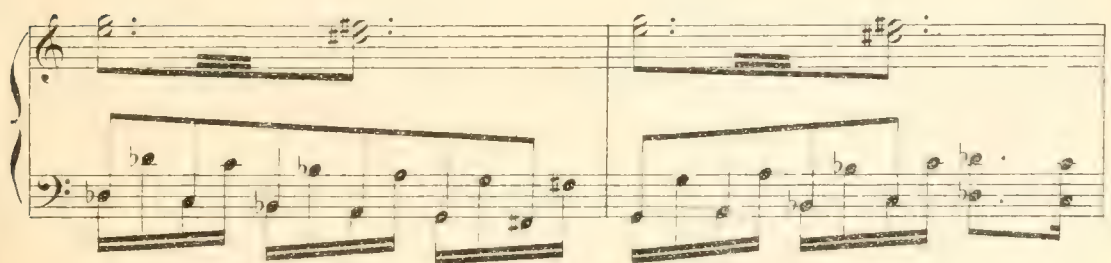
*p avec profondeur.*

*cresc.*

*f*

This page of musical notation is for a piano piece. It features a single melodic line at the top and a complex piano accompaniment below. The notation is organized into five systems, each with two staves. The first system includes a melodic line and a piano accompaniment. The second system continues the piano accompaniment. The third system includes a melodic line and a piano accompaniment. The fourth system continues the piano accompaniment. The fifth system includes a melodic line and a piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a melodic line in the right hand, followed by a piano accompaniment in the left hand. The piano accompaniment consists of multiple staves, each with two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece ends with a melodic line in the right hand, followed by a piano accompaniment in the left hand.

VPOSC.



A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, with a grand staff bracket on the left. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written in the treble staff, and the bass line is in the bass staff. The piece begins with a treble clef and a key signature of one flat. The melody starts with a quarter note G4, followed by a quarter note A4, then a quarter note B-flat4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note A2, then a quarter note B-flat2, and a quarter note C3. The piece continues with a series of eighth and quarter notes, ending with a double bar line. The handwriting is in ink on aged paper.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The piece begins with a treble staff featuring a series of ascending eighth notes, marked with a forte (ff) dynamic. The bass staff provides a simple harmonic accompaniment. The score includes a repeat sign and a key signature change to two flats (B-flat major or D minor) in the final section. The piece concludes with a final chord in the treble staff.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is a bass clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the top staff, and the accompaniment is written in the bottom staff. The music is in common time and features a simple melody with a few accidentals. The lyrics 'The Rose Tree' are written below the bottom staff.

Handwritten musical score for "The Rose Tree". The score is written on two staves, Treble and Bass. The key signature is one flat (B-flat), and the time signature is 2/4. The music is in common time (C). The score includes a melody line and a bass line. The melody line starts with a treble clef and a key signature of one flat. The bass line starts with a bass clef and a key signature of one flat. The score is divided into two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody line is written in a simple, clear style, and the bass line is written in a similar style. The score is a simple, easy-to-play arrangement of the song.

Stesso tempo.

Stesso tempo

This musical score is for the 'Stesso tempo' section. It features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Stesso tempo'. The music begins with a forte (ff) dynamic. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

The first system of musical notation, measures 1-4. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note Bb4. The bass line starts with a quarter note G2, followed by a half note A2, and then a quarter note Bb2. The system ends with a double bar line.

The second system of musical notation, measures 5-8. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note Bb4. The bass line starts with a quarter note G2, followed by a half note A2, and then a quarter note Bb2. The system ends with a double bar line.

The third system of musical notation, measures 9-12. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note Bb4. The bass line starts with a quarter note G2, followed by a half note A2, and then a quarter note Bb2. The system ends with a double bar line.

The fourth system of musical notation, measures 13-16. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note Bb4. The bass line starts with a quarter note G2, followed by a half note A2, and then a quarter note Bb2. The system ends with a double bar line.

The fifth system of musical notation, measures 17-20. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note Bb4. The bass line starts with a quarter note G2, followed by a half note A2, and then a quarter note Bb2. The system ends with a double bar line.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.



Second system of musical notation, continuing the piece. It includes a *ff* (fortissimo) dynamic marking and features complex rhythmic patterns and phrasing.



Third system of musical notation, featuring a *fff* (fortississimo) dynamic marking. The system includes triplets and sixteenth-note passages, with a crescendo leading to the end of the system.



Fourth system of musical notation, continuing the complex rhythmic and dynamic development. It includes triplets and sixteenth-note passages, with a crescendo leading to the end of the system.



Fifth system of musical notation, featuring a *ff* (fortissimo) dynamic marking. The system includes triplets and sixteenth-note passages, with a crescendo leading to the end of the system.



Sixth system of musical notation, concluding the piece. It includes a *ff* (fortissimo) dynamic marking and features complex rhythmic patterns and phrasing.



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The music includes a forte (*ff*) dynamic marking and a crescendo hairpin. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

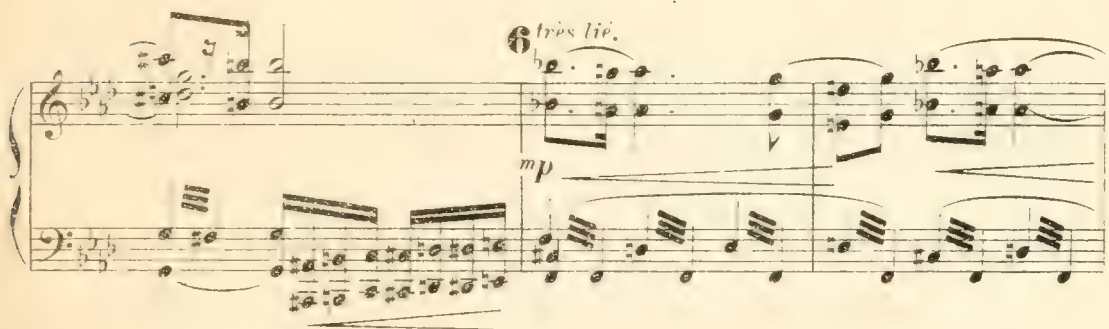


Second system of musical notation, continuing the piece. It features a *diminuendo* hairpin. The right hand has a melodic line with some rests, and the left hand continues with a steady accompaniment.

*diminuendo,*



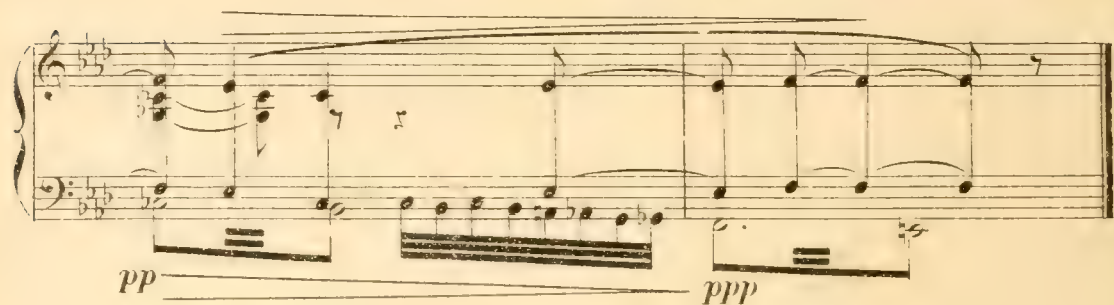
Third system of musical notation, showing further development of the musical themes. The right hand features a melodic phrase with a slur, and the left hand has a consistent accompaniment.



Fourth system of musical notation, beginning with a section marked "6" and "très lié." (very legato). The dynamic is marked *mp* (mezzo-piano). The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment.



Fifth system of musical notation, featuring a piano (*p*) dynamic marking. The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment.



*Une barque paraît sur le fleuve. — Malgré l'épaisseur de la nuit on y aperçoit deux ombres, deux hommes. — L'un d'eux (le passeur) semble épuiser ses forces à remonter le courant du fleuve.*

## SCÈNE I

Le PASSEUR, L'INCONNU.

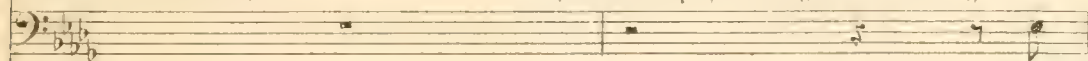


Le PASSEUR.

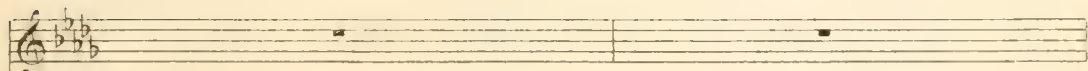
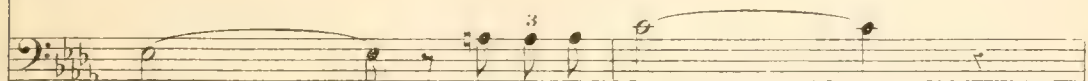


L'INCONNU.

(dans la barque, encourageant le Passeur.)



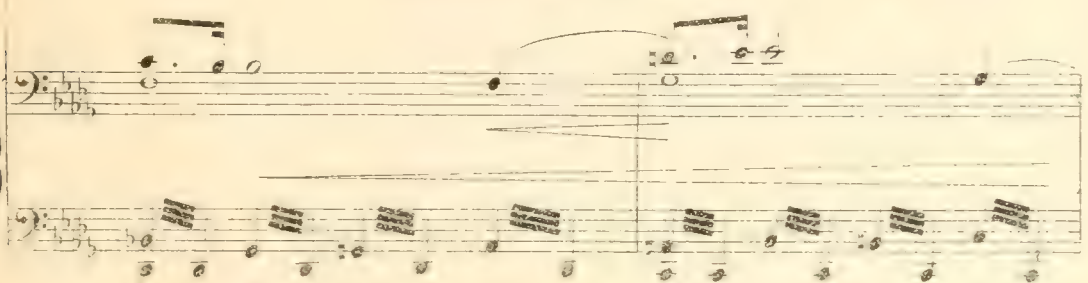
Har.

1e  
P.2e  
P.

-di, \_\_\_\_\_ Sus au cou-rant! \_\_\_\_\_

1e  
P.

Le courant nous en-traî- ne... \_\_\_\_\_



The first system of the piano accompaniment consists of three staves. The top staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a half note G2, followed by a quarter note A2, and then a half note B-flat2. The middle staff is in bass clef and features a continuous eighth-note accompaniment pattern. The bottom staff is in bass clef and contains a series of chords and single notes, including a half note G2, a quarter note A2, and a half note B-flat2.

L'INCONNU.

En - core un peu de pei - ne!

The second system of the piano accompaniment consists of three staves. The top staff is in bass clef and contains a series of chords and single notes. The middle staff is in bass clef and features a continuous eighth-note accompaniment pattern. The bottom staff is in bass clef and contains a series of chords and single notes, including a half note G2, a quarter note A2, and a half note B-flat2.

ri.

The third system of the piano accompaniment consists of three staves. The top staff is in bass clef and contains a series of chords and single notes. The middle staff is in bass clef and features a continuous eighth-note accompaniment pattern. The bottom staff is in bass clef and contains a series of chords and single notes, including a half note G2, a quarter note A2, and a half note B-flat2.

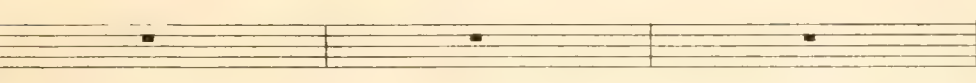
fer-me au vent! \_\_\_\_\_

## Le PASSEUR.

Le vent nous déri - ve

(avec calme.)

Ne crains



rien, Car il faut que je pas - se!



Je le voudrais bien Mon bras sur l'a - vi - ron se las -



1e P. *re...*

21. Non, ——— je te

21. dis: Coura ge!

Le PASSEUR.

*f* 3 Le fleuve hur - le et

le  
P.

c'est le plus mauvais para - ge...

*mf*

La nuit s'obscurcit tout à fait.

*p*

Le PASSEUR.

La nuit est noi - re...

*p*



Je ne sais plus où je suis... —

*pp*

This system contains the first system of a musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is three flats (B-flat, E-flat, A-flat). The vocal line begins with a rest, followed by a triplet of eighth notes (F4, G4, A4) and then a half note (B4). The piano accompaniment consists of a series of chords in the left hand and a melodic line in the right hand. A dynamic marking of *pp* (pianissimo) is present.



This system continues the musical score. The vocal line has a rest. The piano accompaniment features a prominent sixteenth-note figure in the left hand, marked with a '6' (sixteenth notes). The right hand has a melodic line with a '3' (triplets) marking. The key signature remains three flats.



This system continues the musical score. The vocal line enters with a half note (F4) and then a quarter note (G4). The piano accompaniment continues with the sixteenth-note figure in the left hand and a melodic line in the right hand. A dynamic marking of *mf* (mezzo-forte) is present.



This system continues the musical score. The vocal line has a melodic line with a half note (F4) and a quarter note (G4). The piano accompaniment continues with the sixteenth-note figure in the left hand and a melodic line in the right hand. The key signature remains three flats.

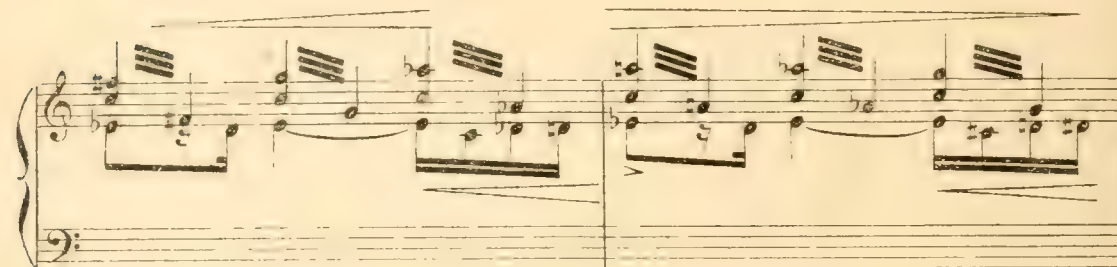
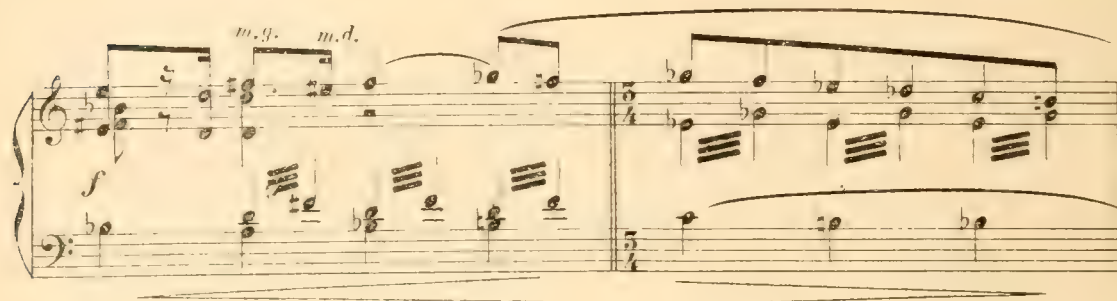
First system of a musical score. The treble staff contains a melodic line with a slur over the first two measures and a fermata over the third. The bass staff contains a rhythmic accompaniment. A dynamic marking of *mf* is placed below the bass staff. The system concludes with a double bar line and a repeat sign.

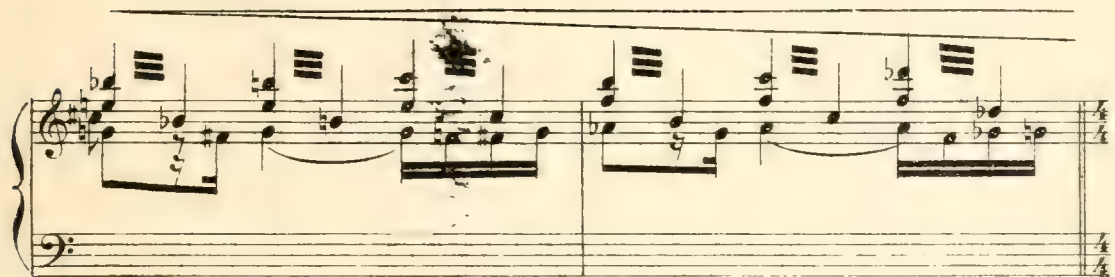
Second system of a musical score, starting with a measure number '9'. The treble staff features a melodic line with slurs and a fermata, with a '10' marking below it. The bass staff has a rhythmic accompaniment. A dynamic marking of *mf* is placed below the bass staff. The system concludes with a double bar line and a repeat sign.

Third system of a musical score. The treble staff contains a melodic line with slurs and a fermata, with an '8' marking above it. The bass staff has a rhythmic accompaniment. The system concludes with a double bar line and a repeat sign.

Fourth system of a musical score. The treble staff contains a melodic line with slurs and a fermata, with a '3' marking above it. The bass staff has a rhythmic accompaniment. The system concludes with a double bar line and a repeat sign.

Fifth system of a musical score. The treble staff contains a melodic line with slurs and a fermata, with a '3' marking above it. The bass staff has a rhythmic accompaniment. The system concludes with a double bar line and a repeat sign.





This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The notation includes various musical elements such as notes, rests, and ornaments. The first system shows a treble staff with a whole rest and a bass staff with a half note. The second system features a treble staff with a half note and a bass staff with a half note. The third system has a treble staff with a half note and a bass staff with a half note. The fourth system shows a treble staff with a half note and a bass staff with a half note. The fifth system features a treble staff with a half note and a bass staff with a half note. The sixth system has a treble staff with a half note and a bass staff with a half note. The notation is written in a clear, legible style, with various musical symbols and markings.

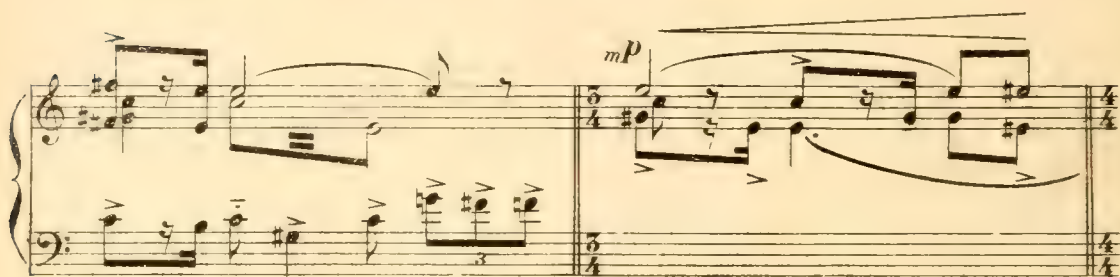
First system of musical notation. The treble clef staff begins with a *fff* dynamic marking. The key signature has two flats. The bass clef staff features a triplet of eighth notes and a sixteenth-note triplet. The system concludes with a triplet of eighth notes in the bass staff.

Second system of musical notation. The treble clef staff contains a triplet of eighth notes. The bass clef staff includes a triplet of eighth notes and a sixteenth-note triplet. The system ends with a triplet of eighth notes in the bass staff.

Third system of musical notation, marked with a measure rest '8' at the beginning. The treble clef staff features a triplet of eighth notes. The bass clef staff includes a triplet of eighth notes and a sixteenth-note triplet. The system concludes with a triplet of eighth notes in the bass staff.

Fourth system of musical notation. The treble clef staff has a half note with a triplet of eighth notes. The bass clef staff features a triplet of eighth notes and a sixteenth-note triplet. The system ends with a triplet of eighth notes in the bass staff.

Fifth system of musical notation. The treble clef staff has a half note with a triplet of eighth notes. The bass clef staff features a triplet of eighth notes and a sixteenth-note triplet. The system concludes with a triplet of eighth notes in the bass staff.



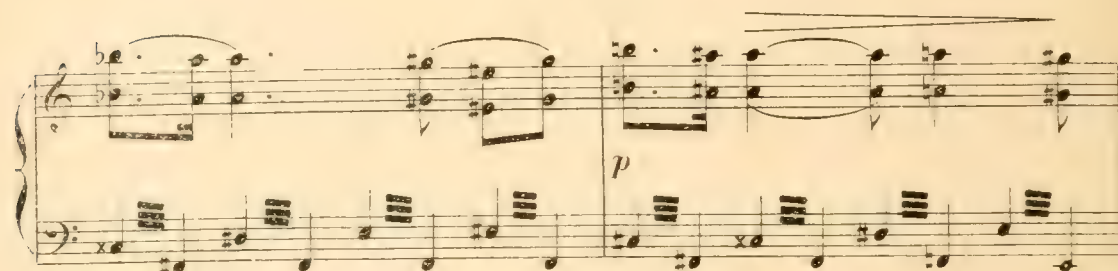
First system of musical notation, measures 1-4. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music is marked *ff* (fortissimo). The right hand features a melody with triplets in measures 3 and 4. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation, measures 5-8. The key signature changes to one sharp (F#), and the time signature changes to 3/4. The music is marked *mp* (mezzo-piano). The right hand has a melodic line with a fermata in measure 6. The left hand continues with eighth-note accompaniment.

Third system of musical notation, measures 9-12. The key signature returns to two sharps (F# and C#), and the time signature is 4/4. The music is marked *ff*. The right hand has a melody with triplets in measures 10 and 11. The left hand plays eighth-note accompaniment. The system ends with a double bar line.

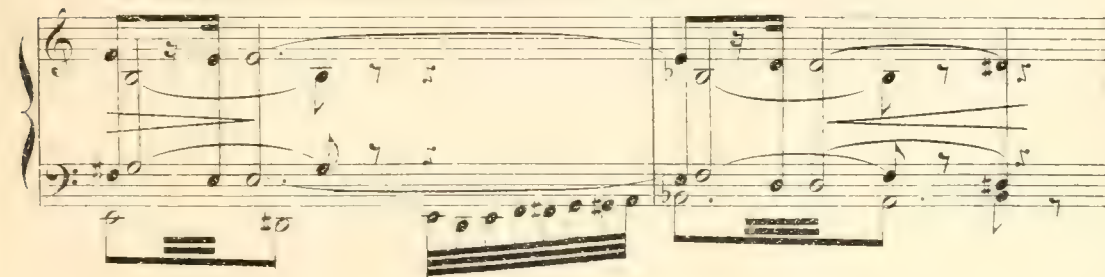
Fourth system of musical notation, measures 13-16. The key signature changes to one sharp (F#), and the time signature is 4/4. The music is marked *dim.* (diminuendo). The right hand has a melodic line with a fermata in measure 14. The left hand plays eighth-note accompaniment.

Fifth system of musical notation, measures 17-20. The key signature returns to two sharps (F# and C#), and the time signature is 4/4. The music is marked *mf* (mezzo-forte). The right hand has a melodic line with a fermata in measure 18. The left hand plays eighth-note accompaniment.





La barque aborde. ... L'inconnu et le passeur mettent pied à terre.



Le Passeur offre à l'Inconnu d'entrer dans sa cabane. — celui-ci accepte.

*rit. molto.*

## SCÈNE II

### LA CABANE DU PASSEUR

Le PASSEUR, L'INCONNU.

Le PASSEUR.

L'INCONNU.

*PIANO.*

*au Passeur.*

Ed -

1<sup>e</sup> P.

2<sup>e</sup> P.

*fin, tu m'as sau\_vé*

1e P. (avec calme).  
C'est Dieu seul qui nous

2e P.

*p* *p* suivez.  
*ppp*

1e P. sau - - - - - ve

2e P.

**Lent.**

1e P. L'Inconnu, après s'être assis un instant sur l'escabeau se relève, ouvre son manteau et s'approche

*pesante.*  
*mf*

du Passeur.

Fl. *Re - gar - de -*

Le PASSEUR.

Le Passeur élève sa lanterne et l'approche de la figure

Fl. *-moi*

de l'Inconnu.

(à lui-même, avec pitié.)

1<sup>e</sup> P. *La lè - pre! Un lè - preux!*

Fl.

1<sup>re</sup>  
L.

Comme un fau - ve On me fuit,

1<sup>re</sup>  
L.

On me hait par - tout

1<sup>re</sup>  
P.

**A tempo.** simplement, Vous è - tes pau - vre et

1<sup>re</sup>  
L.

simplement, 3 Me chasses-tu? —

**A tempo.**

*f* *p* *p*

le  
P.

seul, et mal vê - tu...

Le LÈPREUX.

Je suis sans a - bri.

14 Le PASSEUR.

Vous avez cette caba - ne, la mien - ne...

Le LÈPREUX. (Le lépreux fait quelques pas, péniblement.)

1<sup>e</sup>  
L.

*p*

*p*

Le PASSEUR.

Je n'ai pas deux gra -

1<sup>e</sup>  
L.

J'ai sommeil. \_\_\_\_\_

*pp*

1<sup>e</sup>  
P.

3

\_bats: Prenez le mien \_\_\_\_\_

1<sup>e</sup>  
L.

*pp*

1<sup>e</sup>  
L.

Et ma lè - pre?

1<sup>e</sup>  
L.

tu ne crains pas?...

Le PASSEUR (poursuivant sa pensée.)

Pen - dant que je met - trai dans le

*p*

1<sup>e</sup>  
P.

feu des li - a - nes

(arrangeant le grabat)

De la fougère sèche et ces roseaux. —

*sempre pp*

Re-po-sez vos membres las sur ce lit de

*rit.*

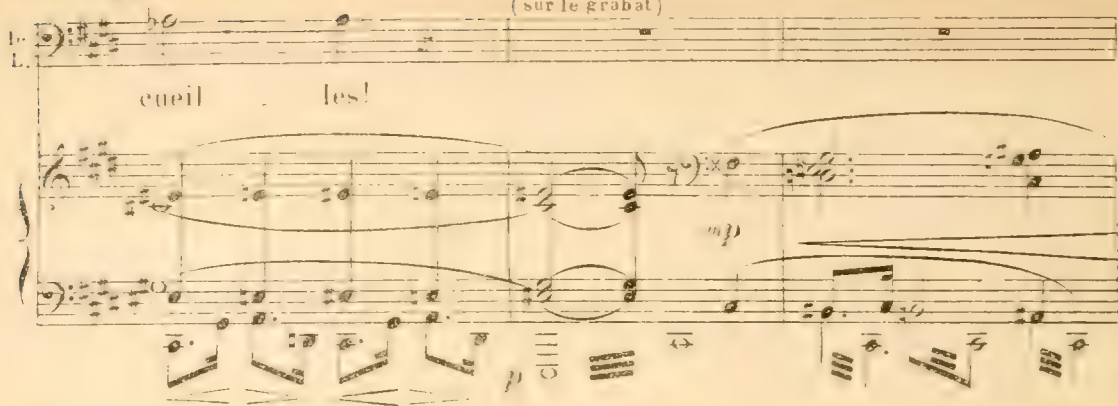
feuil - - les

Pas - seur hos-pi - ta - lier, tu me re -

*mf*

(le Passeur caime l'âtre pendant que le Lépreux s'étend  
(sur le grabat)

oeil les!



(grelottant la fièvre)

J'ai froid



Jesensle froid qui fait craquer mes os.



Oh! viens! — Viens près de moi! —



1e L.

Mais ce sont mes larmes qui te font hésiter

(se tordant de douleur sur le grabat)

1e L.

Ah! je souffre! je souffre!

(s'adressant au passeur)

1e L.

Oh! viens-tu?

(le passeur hésite un mouvement)

1e P.

1e L.

*f*

(avec ferreur)

1e  
P.

*f* 3

Accordez-moi, mon Dieu, ce surcroit de ver - tu

*p*

(grelottant de plus en plus la fièvre) (suppliant)

1e  
P.

Le LÈPREUX

Ton

*pp*

1e  
L.

3

souffle et ta chaleur me se - raient né - ces - sai - res!

*mf*

1e  
L.

Point ne m'en - dor - mi - rai...

(avec résignation)

1e P.  
S'il le faut donc,

1e P.  
j'i - rai.

(avec simplicité) (il se dirige lentement vers le grabat et s'étend près du lépreux)  
1e P.  
Me voi - ci

Le LÈPREUX  
Plus près! Plus près en - co - re! Étreins ma poitrine où s'étend le

le L. mal qui me ronge

*pp*

*cresc.*

(le lepreux attire le passeur de plus en plus près de lui)

*f*

Le PASSEUR avec horreur. (la tempête continue au dehors)

Ah! —

*ff* *rit.* *fff*

*fff*

*fff*

First system of musical notation, measures 1-4. The treble staff features a melody with eighth-note triplets and accents. The bass staff provides a rhythmic accompaniment with eighth-note chords.

Second system of musical notation, measures 5-8. The treble staff continues the melodic line with triplets and accents. The bass staff maintains the accompaniment pattern.

Third system of musical notation, measures 9-12. The treble staff has a melodic phrase with an accent. The bass staff continues the accompaniment. A dynamic marking *p* is present in the middle of the system.

Fourth system of musical notation, measures 13-16. The treble staff has a melodic phrase with an accent. The bass staff continues the accompaniment. A dynamic marking *p* is present in the middle of the system.

Fifth system of musical notation, measures 17-20. The treble staff has a melodic phrase with an accent. The bass staff continues the accompaniment. A dynamic marking *dim.* is present in the middle of the system.

Sixth system of musical notation, measures 21-24. The treble staff has a melodic phrase with an accent. The bass staff continues the accompaniment. A dynamic marking *dim.* is present in the middle of the system.

## SCÈNE III

Les MÊMES

## CHŒURS CÉLESTES.

LE PASSEUR

LE LÈPREUX

*(doucement)*

*tres calme*

PIANO. *ppp*

*pp*

*(surpris)*

1<sup>e</sup> P. Mon nom?

1<sup>e</sup> I. lien

19

1<sup>e</sup> L. Te voi - la re - pen -

*pp le thème bien endehors.*

## 19

1<sup>re</sup> L.

tant Et doux: \_\_\_\_\_



1<sup>re</sup> L.

Tous tes pé - chés \_\_\_\_\_



1<sup>re</sup> L.

sont re -



1<sup>re</sup> L.

mis!



On entend des chants célestes, d'abord très vagues) (le lépreux se transforme peu à peu en un personnage divin.)

**Mouv<sup>t</sup> du Choral. (2<sup>e</sup> TABLEAU):**

**SOPRANI**  
(Chœurs invisibles.)

*ppp* Un Jus-te vient à Dieu Recueillir l'é-ter-nel - le cou - ron-ne

**CONTRALTI**  
*ppp* Un Jus-te vient à Dieu Recueillir l'é-ter-nel - le cou - ron-ne

**TÉNORS**  
*ppp* Un Jus-te vient à Dieu Recueillir l'é-ter-nel - le cou - ron-ne

**BASSES**  
*ppp* Un Jus-te vient à Dieu Recueillir l'é-ter-nel - le cou - ron-ne

**JULIEN** (extasié)

*p* Est-ce un son - ge?

**S.** Dans la paix du Saintlieu qu'un cortè - ge - d'Anges l'envi - ronne!

**C.** Dans la paix du Saint lieu qu'un cortège d'Anges l'envi - ronne!

**T.** Dans la paix du Saint lieu qu'un cortège d'Anges l'envi - ronne!

**B.** Dans la - paix - du Saint - lieu qu'un cor-tège l'envi - ronne!

## Le LÉPREUX

(avec grandeur)

Ce n'est pas un son - ge C'est

Il mon - te , par - mi nous Trô - ner au près de Dieu —

Il mon - te par - mi nous Trô - ner au près de Dieu —

Il mon - te par - mi nous Trô - ner au - près — de Dieu —

Il mon - te par - mi nous Trô - ner — au - près de Dieu —

*pp*

(l'aube dore doucement le paysage, le fleuve semble un lac rose)

l'Eterni - té — Et l'heure est proche où tu vas

*pp*

## JULIEN (de plus en plus extasié)

Ab! qu'elle ar-deur di - vine en va -

voir ton Maî-tre!

*p*

## 21

- hit mon ê - - tre! Et

*p*


toi. le lé - preux.

J. qui m'as ra - che - té,

J. Qui te trans -

J. - for - mes ain - si dans la

J. gloi - - - re

J. 

De ces lu - eurs

J. 

d'or?



*cresc.*





le  
L.

E - treins-moi en -

8

Vocal and piano accompaniment for the second system, measures 5-8. The vocal line continues with a long note, and the piano accompaniment features a series of chords and moving lines in both hands.

22

Une blanche comme une noire de la mesure précédente.

le  
L.

\_cor\_

SOPRANI

S. *p* Un Jus - te vient à Dieu

CONTRALTI

C. *p* Un Jus - te vient à Dieu

TENORS

T. *p* Un Jus - te vient à Dieu

BASSES

B. *p* Un Jus - te vient à Dieu

*p*

Une blanche comme une noire de la mesure précédente.


Full musical score for the third system, measures 9-12. It includes staves for Soprano, Contralto, Tenors, Basses, and Piano. The vocal parts sing the phrase "Un Jus - te vient à Dieu" with a piano dynamic. The piano accompaniment features a series of chords and moving lines in both hands.

S. Re - cueil - lir l'é - ter - nel - le cou -

C. Re - cueil - lir l'é - ter - nel - le cou -

T. Re - cueil - lir l'é - ter - nel - le cou -

B. Re - cueil - lir l'é - ter - nel - le cou -



S. *p* - ron - ne Dans la paix

C. *p* - ron - ne Dans la paix

T. *pp* - ron - ne Dans la paix

B. *pp* - ron - ne Dans la paix



du Saint lieu Qu'un cor-tè-ge

du Saint lieu Qu'un cor-tè-ge

du Saint lieu Qu'un cor-tè-ge

du Saint lieu

d'An-ges l'en-vi-ron-ne Il monte

d'An-ges l'en-vi-ron-ne Il monte

d'An-ges l'en-vi-ron-ne Il monte

Qu'un cor-tè-ge l'en-vi-ron-ne

par - mi nous                      plein

par - mi nous                      plein

par - mi nous                      plein

Il mou - te                      plein

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics in French. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

de gran - deur                      Cueil - lir la

de gran - deur                      Cueil - lir la

de gran - deur                      Cueil - lir la

de gran - deur                      Cueil - lir la

The second system of the musical score continues the vocal and piano parts. The lyrics are 'de gran - deur' and 'Cueil - lir la'. The piano accompaniment includes a prominent melodic figure in the right hand, characterized by slurs and grace notes.

joie et la splen -

joie et la splen -

joie et la splen -

joie cueil - - - - - lir la splen -

**JULIEN.** Une noire comme une blanche de la mesure précédente.

La nuit n'est plus noi - re,

-deur!

-deur!

-deur!

-deur! Ah!

Une noire comme une blanche de la mesure précédente.

J.   
Com - ment se peut - il?  
*pp*  
Ah!

J.   
Les bruits d'ou - ra - gan out  
*p*

J.

voix d'al - lé - gres - se, Le

Ah!

J.

mal au lè - preux est u - ne ca -

Ah!

*p* Ah!

J. *-res - - - - - se!* *De son*

*Ah!*

J. *corps - - - - - s'ex - ha - - - - - le un par - fum - - - - - sub -*

J. *-til;* *poco rit.* *Et com - me un*

*pp* *Ah!* *poco rit.*

## Tempo.

J. *lys sur ma lè vre flé*

*p*

J. *tri e Sa*


J. *bou che a le goût*

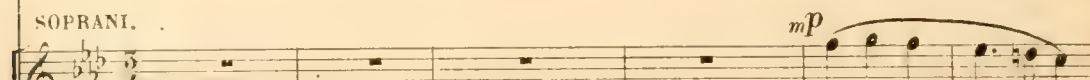
*p*


J. *d'u ne Eu cha ris ti*


(Il se fait comme une clarté merveilleuse dans la cabane.)-


J.    
 \_e


Le LÈPREUX.    
 Approche en cor! \_\_\_\_\_


SOPRANI.    
 *mp* Chri - stus!

CONTRALTI. *p*    
 Chri - stus! Chri - stus! \_\_\_\_\_ Chri - stus!

1<sup>rs</sup> TÉNORS. *p*    
 Chri - stus! Chri - stus! \_\_\_\_\_ Chri - stus!

2<sup>ds</sup> TÉNORS.    
 Chri - stus! Chri - stus! \_\_\_\_\_ Chri - stus!

1<sup>res</sup> BASSES.    
 Chri - stus! Chri - stus! \_\_\_\_\_ Chri -

2<sup>des</sup> BASSES.    
 Chri - stus! Chri - stus! \_\_\_\_\_ Chri - stus!

*p* 

(Avec une admiration mystique)

J. Ah! le Christ! \_\_\_\_\_ C'est Jé-

Sop. Chri - stus — Chri - stus! Chri - stus! —

Con. Chri - stus — Chri - stus! Chri - stus! —

1<sup>re</sup> T. Chri - stus — Chri - stus! Chri - stus! —

2<sup>de</sup> T. Chri - stus — Chri - stus! Chri - stus! —

1<sup>re</sup> B. Chri - stus — Chri - stus! —

2<sup>de</sup> B. Chri - stus — Chri - stus! Chri - stus! —

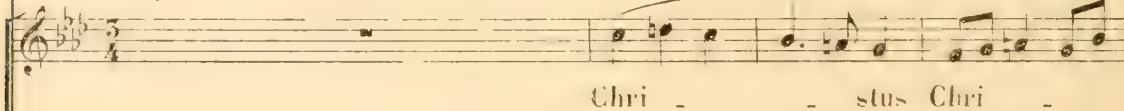
J. 

sus que je tiens dans mes

J. 

bras!!

1<sup>er</sup> TENORS.



Chri - stus Chri -

2<sup>ds</sup> TÉNORS.



Chri - stus Chri -

1<sup>res</sup> BASSES.



Chri - stus Chri -

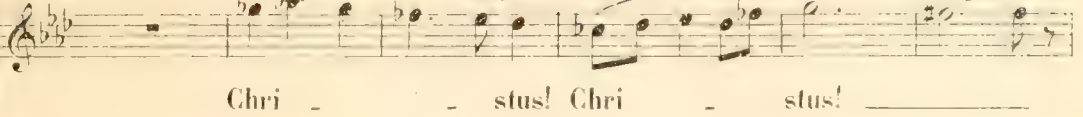
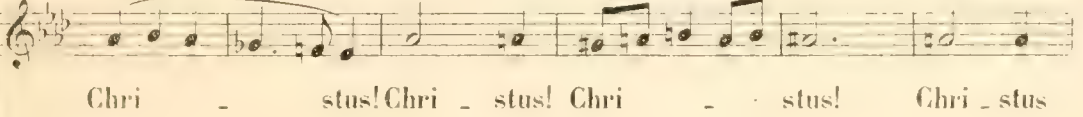
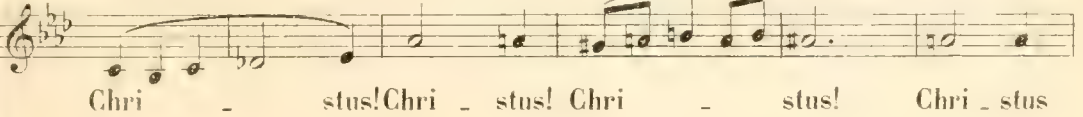
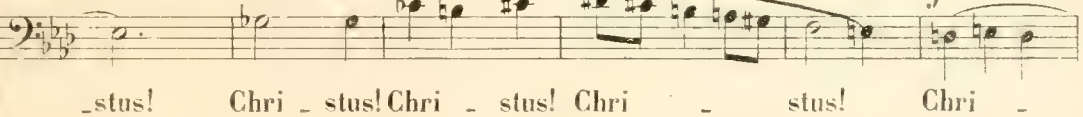
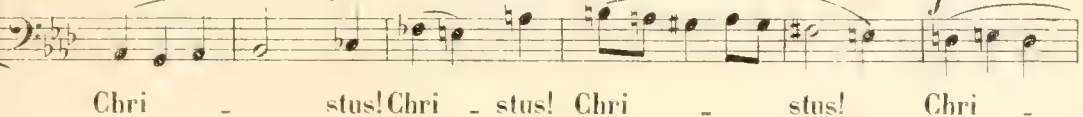
2<sup>des</sup> BASSES.



Chri - stus Chri -



## SOPRANI.

1<sup>re</sup> CONTRALTI.2<sup>de</sup> CONTRALTI.1<sup>er</sup> Tén.2<sup>de</sup> Tén.1<sup>res</sup> Bas.2<sup>des</sup> Bas.

Christus! Chri - - - stus! Chri -

Christus! Chri - stus Chri - stus! Chri -

Christus! Chri - stus Chri - stus! Chri -

Chri - stus! — Chri - stus! Chri -

Chri - stus! — Chri - stus Chri

- stus Chri - stus Chri - stus Chri -

- stus Chri - stus Chri - stus Chri -

- stus Chri - stus Chri - stus Chri -

[illegible]

Large et avec grandeur.

## Lent et avec grandeur.

Le CHRIST.

*suivez.*

Pé-lerin d'Emmaüs! Ta route est fi-ni-e sur ce sol desouf-

*pp*

## 26 (Le ciel s'entr'ouvre.)

fran - ce — Mon —

*p*

tons au ciel — por —

*cresc.*

tés dans ma tou - te puis -

Ω

1<sup>re</sup>  
C

sa - co!

# APOTHÉOSE

LE CIEL.

## 27 Moderato.

1<sup>re</sup> SOPRANI.

Em - pres - sons - nous

2<sup>de</sup> SOPRANI.

*mf*

Em - pres - sons -

1<sup>re</sup> CONTRALTI.

2<sup>de</sup> CONTRALTI.

VOIX DES ANGES

Moderato.

sonorité céleste.

1<sup>re</sup>  
S. Em - pres - sons - nous! —

2<sup>d</sup>  
S. - nous! — Empressons -

1<sup>re</sup>  
T. *mf* 3 Empressons-nous! —

2<sup>d</sup>  
T. 3 Empressons-nous! —



1<sup>re</sup>  
S. Em - pres - sons - nous! —

2<sup>d</sup>  
S. nous! — Empressons -

1<sup>re</sup>  
T. 3 Empressons-nous! — Empressons -

2<sup>d</sup>  
T. 3 Empressons-nous! —



28

*f*

Empressons-nous!

\_ nous Empressons-nous!

\_ nous Empressons-nous!

\_ nous Empressons-nous!

pla - nons sur ce pau -

pla - nons sur ce pau -

vre gra - bat D'ou cou - ron -

vre gra - bat D'ou cou - ron -

né l'hum - ble vain -

né l'hum - ble vain -

Empres\_sons-nous l'hum - ble vain -

Empressons-nous l'hum - ble vain -

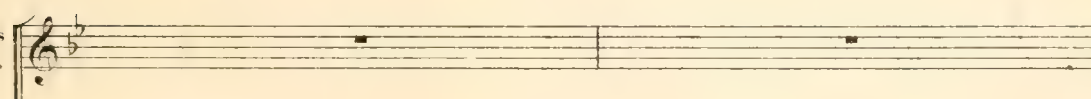
1<sup>re</sup> S.  \_queur du grand com bat

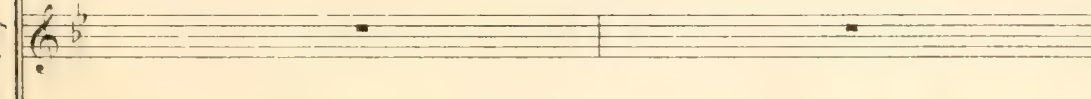
2<sup>d</sup> S.  \_queur du grand com bat

1<sup>re</sup> C.  \_queur du grand com bat

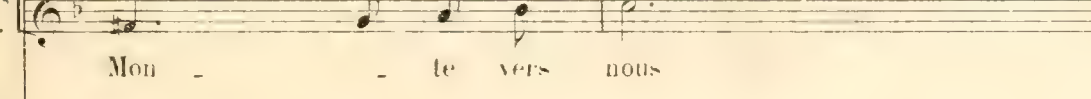
2<sup>d</sup> C.  \_queur du grand com bat



1<sup>re</sup> S.  Mon te vers

2<sup>d</sup> S.  Mon te vers

1<sup>re</sup> C.  Mon te vers

2<sup>d</sup> C.  Mon te vers



1<sup>re</sup> S.  
Mon - te - vers - nous - ce -

2<sup>de</sup> S.  
Mon - te - vers - nous - ce -

1<sup>re</sup> C.  
nous                      Monte vers nous ce - lui

2<sup>de</sup> C.  
Monte vers nous ce - lui

1<sup>re</sup> S.  
lui dont ja - dis la nais - san - ce eut nos yeux

2<sup>de</sup> S.  
lui dont ja - dis la nais - san - ce eut nos yeux

1<sup>re</sup> C.  
dont ja - dis la nais - san - ce

2<sup>de</sup> C.  
dont ja - dis la nais - san - ce

bleus — pour rê-ves à son in-no-cen —

bleus — pour rê-ves à son in-no-cen —

eut — nos yeux bleus pour rê-ves à son in-no-

eut — nos yeux bleus pour rê-ves à son in-no-

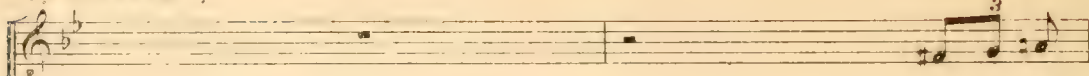
-ce —

-ce —

-cen — ce

-cen — ce

Qu'un grand

1<sup>er</sup> CONTRALTI.

Qu'un grand

2<sup>ds</sup> CONTRALTI.

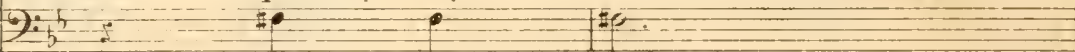
cri

di-se d'en haut

## TÉNORS.



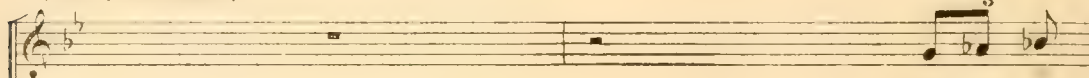
## BASSES.

*p cresc. poco à poco.*

Qu'un

grand

cri

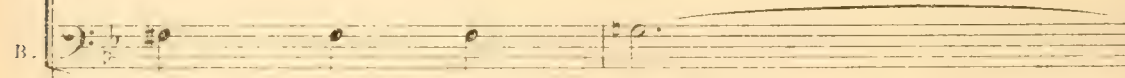
1<sup>er</sup> et 2<sup>ds</sup> SOPRANI.

Qu'un.— grand



cri

di-se d'en haut



di

se

d'en

haut



1<sup>re</sup> et 2<sup>de</sup>  
S.  
cri di-se d'en haut sa

1<sup>re</sup>  
C.  
Qu'un grand cri

2<sup>de</sup>  
C.  
Qu'un grand cri

T.

B.

sa

1<sup>re</sup> et 2<sup>de</sup>  
S.  
Ré - demp - ti - on

1<sup>re</sup>  
C.  
di - se sa Ré - demp - ti -

2<sup>de</sup>  
C.  
di - se sa Ré - demp - ti -

T.

B.

Ré - demp - ti - on

1<sup>re</sup> et 2<sup>de</sup> S.  
1<sup>re</sup> C.  
2<sup>de</sup> C.  
1<sup>re</sup> et 2<sup>de</sup> T.  
1<sup>re</sup> et 2<sup>de</sup> B.

*f*

Et tous en chœur

-on Et tous en chœur

Et tous en

1<sup>re</sup> et 2<sup>de</sup> S.  
1<sup>re</sup> C.  
2<sup>de</sup> C.  
1<sup>re</sup> et 2<sup>de</sup> T.  
1<sup>re</sup> et 2<sup>de</sup> B.

cé - lè -

cé - lè -

cé - lè -

chœur cé - lè - brons

2ds  
1.  
s.  
4s  
7.  
3.

brons son As som - pti -  
brons son As - som - pti -  
brons son As - som - pti -  
cé - - - lé - brons son As - som - pti -

*poco rit.*

2ds  
s.  
4s  
7.  
3.

on Et tous en  
on Et tous en  
on Et tous en  
on Et tous en  
Et tous en

*poco rit.*

Tempo.

1<sup>re</sup> et 2<sup>de</sup> S.  
 1<sup>re</sup> et 2<sup>de</sup> C.  
 1<sup>re</sup> et 2<sup>de</sup> T.  
 1<sup>re</sup> et 2<sup>de</sup> B.

chœur cé - lé - brous son

chœur cé - lé - brous son

chœur cé - lé - brous son

chœur cé - lé - brous son

Tempo.

*ff*  
 3  
 trompettes.

51

1<sup>re</sup> et 2<sup>de</sup> S.  
 1<sup>re</sup> et 2<sup>de</sup> C.  
 1<sup>re</sup> et 2<sup>de</sup> T.  
 1<sup>re</sup> et 2<sup>de</sup> B.

As - som - pti - on Par l'har - mo - *meno. f* *dim.*

As - som - pti - on Par l'har - mo - *meno. f* *dim.*

As - som - pti - on Par l'har - mo - *meno. f* *dim.*

As - som - pti - on Par l'har - mo - *meno. f* *dim.*

*p*  
 3

1<sup>re</sup> et 2<sup>de</sup> S.  
1<sup>re</sup> et 2<sup>de</sup> C.  
1<sup>re</sup> et 2<sup>de</sup> T.  
1<sup>re</sup> et 2<sup>de</sup> B.

*Dim.*

\_nie i - dé - a - le de nos can -

\_nie i - dé - a - le de nos can -

\_nie i - dé - a - le de nos can -

\_nie i - dé - a - le par l'harmo -

1<sup>re</sup> et 2<sup>de</sup> S.  
1<sup>re</sup> et 2<sup>de</sup> C.  
1<sup>re</sup> et 2<sup>de</sup> T.  
1<sup>re</sup> et 2<sup>de</sup> B.

\_ti - ques,

\_ti - ques,

\_ti - ques,

\_nie de nos can - ti - ques,

## 52

1<sup>re</sup> et 2<sup>ds</sup> S.  
 1<sup>re</sup> et 2<sup>ds</sup> C.  
 1<sup>re</sup> et 2<sup>ds</sup> T.  
 1<sup>re</sup> et 2<sup>ds</sup> B.

*p* 3  
 En effeuillant sur sa tête

*pp*  
 En ef feuil

*p* 3  
 En effeuillant sur sa

*légèr*

1<sup>re</sup> et 2<sup>ds</sup> S.  
 1<sup>re</sup> et 2<sup>ds</sup> C.  
 1<sup>re</sup> et 2<sup>ds</sup> T.  
 1<sup>re</sup> et 2<sup>ds</sup> B.

des fleurs mys ti ques!

lant des fleurs mys ti

tête te des fleurs des fleurs mys

8

1<sup>re</sup> et 2<sup>de</sup> S.  
1<sup>re</sup> C.  
2<sup>de</sup> C.  
1<sup>re</sup> et 2<sup>de</sup> T.  
1<sup>re</sup> et 2<sup>de</sup> B.

ques!

- ti - ques!

1<sup>re</sup> et 2<sup>de</sup> S.  
1<sup>re</sup> C.  
2<sup>de</sup> C.  
1<sup>re</sup> et 2<sup>de</sup> T.  
1<sup>re</sup> et 2<sup>de</sup> B.

Al - le - lu - ia!

Al - le - lu - ia!

Al - le - lu - ia!

Al - le -

*CRISTO*

1<sup>st</sup> S. 2<sup>nd</sup> S. Al - le -

1<sup>st</sup> C. 2<sup>nd</sup> C. Al - le -

1<sup>st</sup> T. 2<sup>nd</sup> T. lu - ia

1<sup>st</sup> B. 2<sup>nd</sup> B. Al - le - lu - ia

1<sup>st</sup> S. 2<sup>nd</sup> S. lu - ia Al - le -

1<sup>st</sup> C. 2<sup>nd</sup> C. lu - ia Al - le -

1<sup>st</sup> T. 2<sup>nd</sup> T. Al - le - lu - ia

1<sup>st</sup> B. 2<sup>nd</sup> B. Al - le - lu - ia

1<sup>st</sup> S. *lu - ia Al - le lu - ia*

2<sup>nd</sup> S. *lu - ia Al - le lu - ia*

3<sup>rd</sup> S. *lu - ia Al - le lu - ia*

1<sup>st</sup> T. *Al - le lu - ia Al - le*

2<sup>nd</sup> T. *Al - le lu - ia*

B. *Al - le lu - ia*

1<sup>st</sup> S. *Al - le lu*

2<sup>nd</sup> S. *Al - le lu*

3<sup>rd</sup> S. *ia*

1<sup>st</sup> T. *Al - le lu - ia*

2<sup>nd</sup> T. *Al - le lu - ia*

B. *Al - le lu - ia*

1<sup>re</sup> et 2<sup>ds</sup> S.  
Al - le lu ia

1<sup>re</sup> et 2<sup>ds</sup> C.  
ia!

1<sup>re</sup> et 2<sup>ds</sup> T.  
*mf* Al - le lu

1<sup>er</sup> B.  
Al - le lu ia

2<sup>e</sup> B.  
Al - le lu ia



1<sup>re</sup> et 2<sup>ds</sup> S.  
Al - le lu ia

1<sup>re</sup> et 2<sup>ds</sup> C.  
Al - le lu

1<sup>re</sup> et 2<sup>ds</sup> T.  
ia

1<sup>er</sup> B.  
Al - le lu ia

2<sup>e</sup> B.  
Al - le lu ia



Al - le lu - ia

Al - le lu - ia

Al - le lu - ia

Al - le lu - ia

Al - le lu - ia

Al - le lu - ia

1<sup>re</sup> et 2<sup>de</sup> S. *f* Al - le - lu - ia Al - le - lu - ia

1<sup>re</sup> et 2<sup>de</sup> C. *f* - ia Al - le - lu - ia Al - le - lu - ia Al - le -

1<sup>re</sup> et 2<sup>de</sup> T. Al - le - lu - ia

1<sup>re</sup> et 2<sup>de</sup> B. *f* Al - le - lu - ia Al - le - lu - ia

*f*

1<sup>re</sup> et 2<sup>de</sup> S. Al - le - lu - ia

1<sup>re</sup> et 2<sup>de</sup> C. - lu - ia

1<sup>re</sup> et 2<sup>de</sup> T. *ff* Al - le - lu - ia

1<sup>re</sup> et 2<sup>de</sup> B. *ff* Al - le - lu - ia

*ff*

Musical score for "Alleluia" by Franz Schubert, Op. 92, No. 14. The score is for SATB choir and piano. It features a key signature of one flat (B-flat) and a common time signature. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics "Al - le - lu - ia" are written under the vocal staves. The piano part includes complex chordal textures and arpeggiated figures. The score is divided into two systems, each with four vocal staves and a grand staff for piano.

1<sup>re</sup> et 2<sup>d</sup> S.  
1<sup>re</sup> et 2<sup>d</sup> C.  
1<sup>re</sup> et 2<sup>d</sup> T.  
1<sup>re</sup> et 2<sup>d</sup> B.

Al - le - lu - ia

Al - le - lu - ia

1<sup>re</sup> et 2<sup>d</sup> S.  
1<sup>re</sup> et 2<sup>d</sup> C.  
1<sup>re</sup> et 2<sup>d</sup> T.  
1<sup>re</sup> et 2<sup>d</sup> B.

*ff* Al - le - lu - ia Al - le - lu - ia!

*ff* Al - le - lu - ia Al - le - lu - ia!

ia Al - le - lu - ia Ah Al - le - lu - ia!

Al - le - lu - ia Ah Al - le - lu - ia!

*fff*

*ff*

1<sup>re</sup> et 2<sup>de</sup> S.  
1<sup>re</sup> et 2<sup>de</sup> C.  
1<sup>re</sup> et 2<sup>de</sup> T.  
1<sup>re</sup> et 2<sup>de</sup> B.

*fff* Trompettes.

1<sup>re</sup> et 2<sup>de</sup> S.  
1<sup>re</sup> et 2<sup>de</sup> C.  
1<sup>re</sup> et 2<sup>de</sup> T.  
1<sup>re</sup> et 2<sup>de</sup> B.

FIN.

















